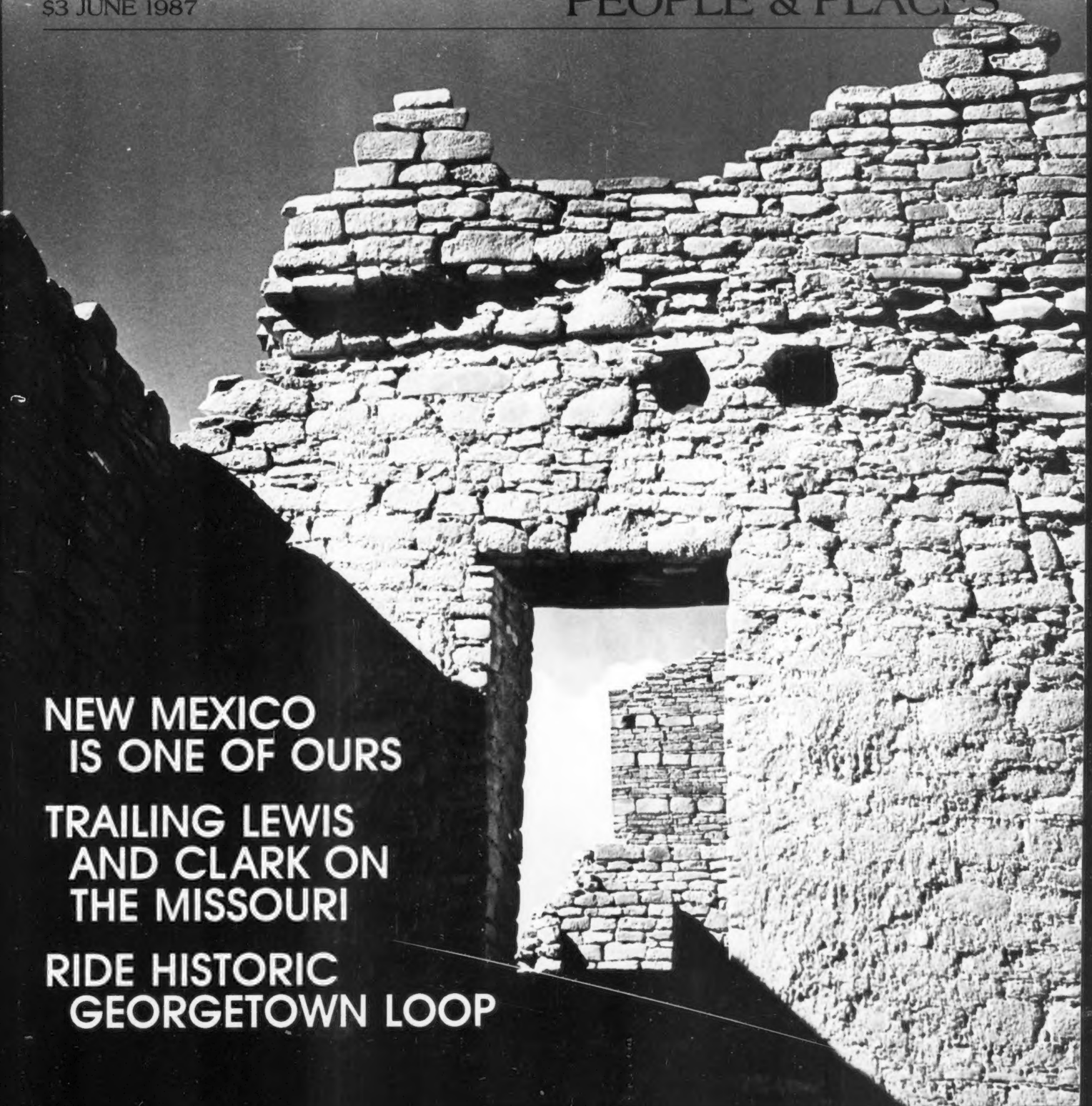
American WEST

$3 JUNE 1987

PEOPLE & PLACES



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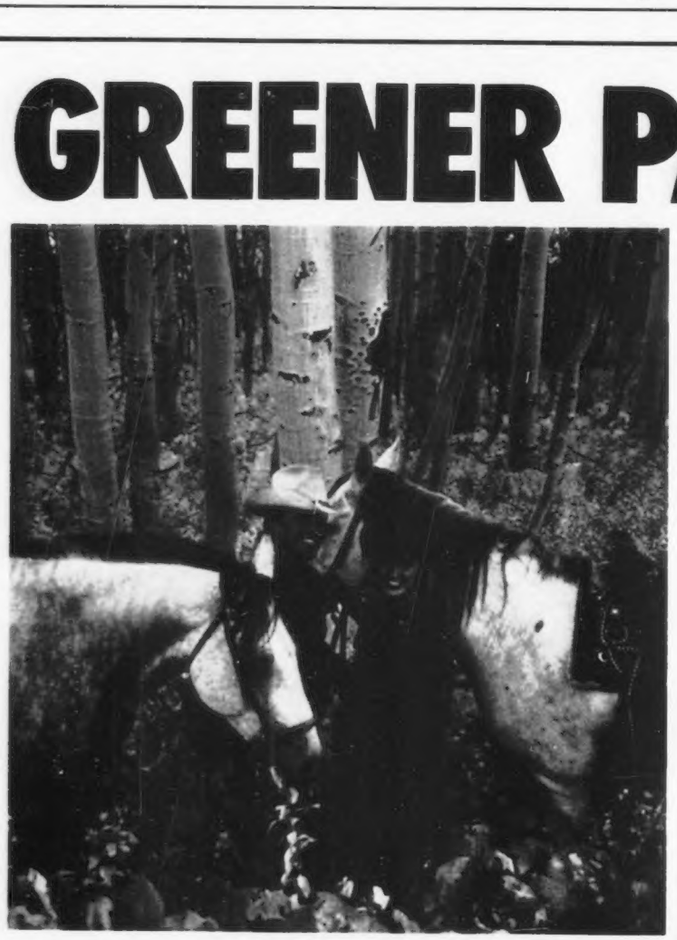

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American WEST

JUNE 1987 VOL. XXIV, No. 3

COURTESY MARK NOHL, NEW MEXICO ECON. DEV. & TOURISM DEPT.

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Cover Dramatic ruins at Pueblo Bonito in Chaco Canyon, New Mexico, recall the great age of Pueblo culture in the twelfth and thirteenth centuries. Our feature by Tony Hillerman relishes the New Mexico of yesterday and today and points visitors to some of the alluring places in his state.

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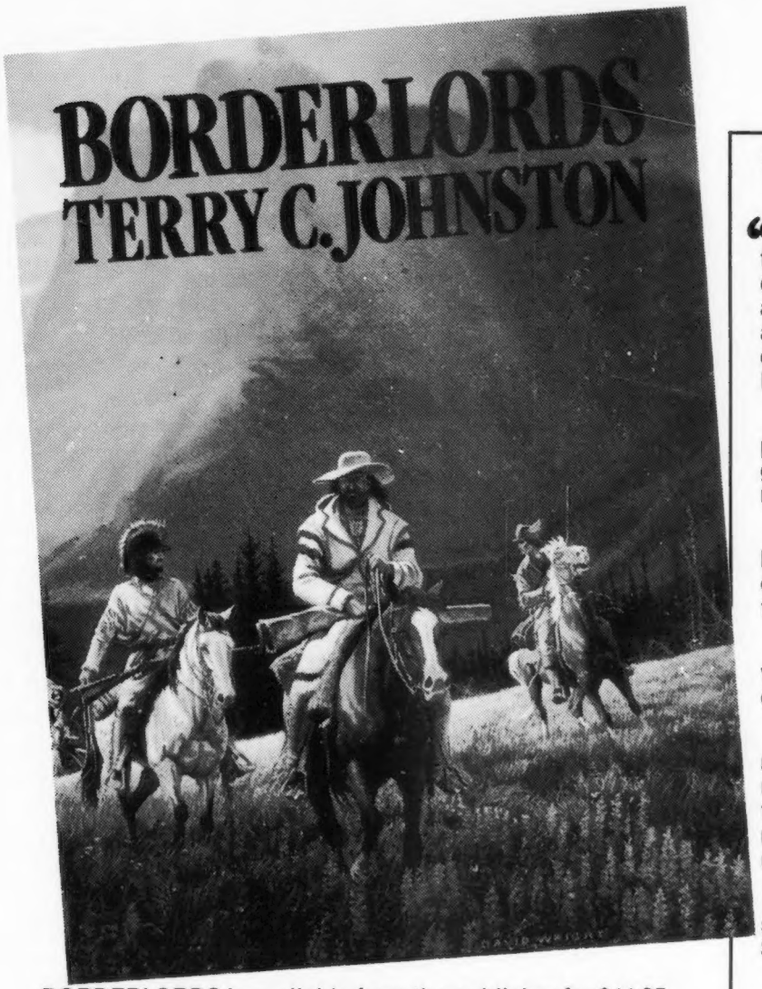

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The Rocky Mountain News:

"When we last saw Titus Bass, "Scratch" to his friends, it was in the final pages of Terry Johnston's *Carry the Wind.* That book won the best first novel award from the Western Writers of America, and as readers we wanted to see more of this battered old mountain man and his young sidekick, Josiah Paddock.

We start out in *Borderlords* with that desperate pair finally reaching their destination, where Josiah gets healed and Scratch finds love with a comely maiden.

Friends and lovers have a way of falling out; however, and in a fit of pique Scratch heads west over the Rockies, alone, seeking a purer freedom, fleeing the ghosts of too many deaths.

It's a brutal trip. Scratch is attacked by Indians, winter and wolves. It is man against the wilderness, epic in its telling.

The trick with this type of historical fiction is to make us feel as if we're actually there, and our novelist doesn't let us down. We can smell sage fires in the Crow lodges, feel the stinging cold of mountain freshets, know the aching emptiness of unpeopled space.

Johnston has threaded a revenge motif into his story, and at the fabled Green River Rendezvous, Scratch and Josiah face ancient enemies.

In the end, you will remember *Borderlords* for the adventure and the authenticity, which is as it should be. Johnston's final book in the trilogy is due in 1987. I want very much to make that trip with Scratch and plan to start laying in my supplies and fattening up my mules.

How about you? Want to come along? Want to take a chance, as Scratch would say, on "keeping your hair?"

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VIEW FROM THE WEST

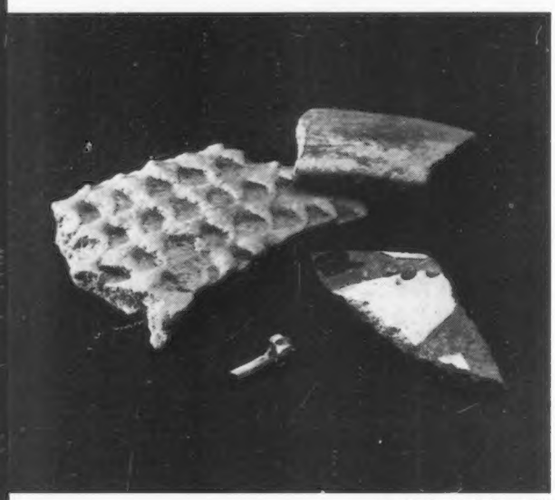


PHOTO BY RONALD D. DEHN

Drop the point of a compass onto a map of the Southwest where the four corners of Colorado, Utah, Arizona, and New Mexico meet. Stretch out the leg of the compass and inscribe a circle ninety miles in radius, dividing the corners of the four states into four equal pies, each with ninety-mile sides.

The Colorado pie has a piece of the Rocky Mountains with the Animas and La Plata rivers and not far from the center point, the sound-swallowing ruins of Mesa Verde. Utah has the great slick-rock wilderness, where cliff dwellings dot the tributaries of the San Juan River, culminating in the medieval castlelike towers of Hovenweep. Arizona stretches out like a languid cat in high desert mesas slapped with earth tints squeezed wild by unimaginable geological forces, where buildings cling to the walls of Canyon de Chelly as though plastered there by some humanized mud wasp. The New Mexico slice of our geographic pie cuts through Navajo Land where Shiprock forever sails, appearing and disappearing on the horizon like some biblical boat frozen in stone for eternity. And here the pie holds the most compelling of all the ruins of the Southwest—Chaco Canyon (subject of our cover photograph by our friend Phil Hyde).

While AMERICAN WEST was being put together this month, I took a little bite out of each of the slices of the pie. (Any excuse will do to hit the road in this country.) Driving southwest out of New Mexico into Arizona, I found myself dreaming about the Anasazi, the "ancient ones" of Chaco Canyon, Mesa Verde, and Kayenta country. The lost people who came to this place when it was new to man, arriving and departing as though delivered and then retrieved thousands of years later by some spaceship depositing and picking up an experimental colony.

The highway through the oceanlike swells of northeast Arizona left me with ruminations closer to the sea than land: for it seems as though the Anasazi had vanished beneath this vast landscape just as surely as seafarers who are swallowed beneath storm-driven waves on a sinking ship. All traces of their being abroad in the land now scattered and silted over beneath waves of silent, rust-hued sandstone.

Midday hunger broke the rhythm of the road and daydreams of ancient ones. The car climbed a high point that often serves as our noon picnic stop—a place with an outcrop of lumpy red rock floating over the plateau below, the undulating tape of highway draped off the curve of the earth in both directions, like some great, round package. Nothing else.

It was the usual picnic procedure. The tires had hardly squished (it had been snowing where it more often bakes) to a halt in the red earth before the boys disappeared into the rocks above. It was a place where, in the past, they had returned to the car with dubious little chips of stone identified in their imaginations as arrowheads. A place where the tug of their own practical interest in the past was stronger than hunger—not grownup dreams of who and why, but the practical urge to touch a real piece of the fabric long passed beneath the waves of time.

The car horn that sent the "come on we've got to go" signal into the rocks punched a ragged hole in the wind and silence that quickly resealed itself. Boys tumbled and shouted out of the red rocks. Colored mud coated their shoes and hands. They raced towards the car unfolding crusted fingers.

This time no tiny flakes of imagined arrowheads but fine pieces of pottery, a bone needle, quartz scraping tools emerged out of clinched fists. Of course! If we liked to stop at this place, so would they have. It was the natural path through the country—the obvious place to rest, to keep an eye on the road, enjoy the view, take the breeze. I'd found Anasazi that I could, like my children . . . like a child . . . touch. Or rather my children had found the ancient ones in the red rocks, beneath an overhang, where questions didn't get in the way.

They were here on this hilltop with us: a shared picnic site, a hunting camp, an outpost on their road from where to what. Travelers from one great Anasazi city to another? For such great cities did exist here in their time. Refugees from ruined land? For the "ancient ones" exploited and exhausted their farms, destroyed their environment, just as surely as we do. A plague? One is loose in the land today.

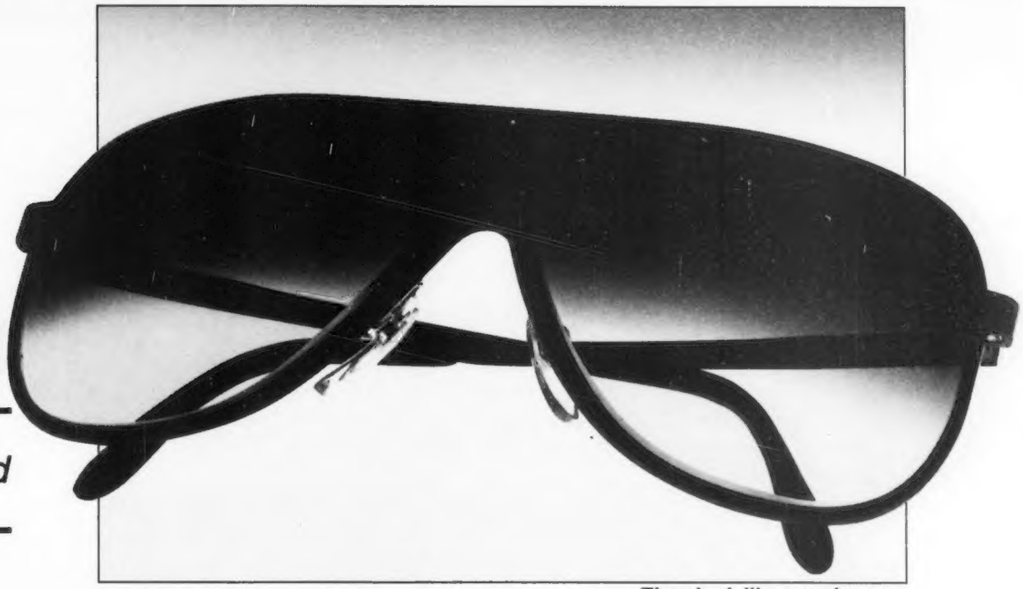
They seemed so close. Not lost at all. But I couldn't be sure. With the old uncertainty returning, the momentary kinship vanished, the great space in time opened up again. The car started and rolled forward, off the crest of the hill with its red rocks, its timeless camp, its mystery, its highway tape stretching out behind and ahead like some giant DNA strip of unintelligible collective human knowledge. I knew the answers. And I didn't know the answers, because I no more knew where I was going than they.

I couldn't know where they were going, or where they arrived . . . if they arrived at all, or why they abandoned their cities, or lacked the knowledge to care for their land. I couldn't know because there were, there *are* no answers to these questions. Not then, not now. All I knew or could know is that they, like me, had passed this way—both of us tourists in a place beyond our ken—and turned our children loose in the desert to play in the mud or dust for a while before we followed the ribbon . . . the ribbon of highway . . . on towards the edge.

Tom Pew

Vision Breakthrough

When I put on the pair of glasses what I saw I could not believe. Nor will you.



They look like sunglasses.

By Joseph Sugarman

I am about to tell you a true story. If you believe me, you will be well rewarded. If you don't believe me, I will make it worth your while to change your mind. Let me explain.

Len is a friend of mine who has an eye for good products. One day he called excited about a pair of sunglasses he owned. "It's so incredible," he said, "when you first look through a pair, you won't believe it."

"What will I see?" I asked. "What could be so incredible?"

Len continued, "When you put on these glasses, your vision improves. Objects appear sharper, more defined. Everything takes on an enhanced 3-D effect. And it's not my imagination. I just want you to see for yourself."

When I received the sunglasses and put them on I couldn't believe my eyes. I kept taking them off and putting them on to see if indeed what I was seeing through the glasses was indeed actually sharper or if my imagination was playing tricks on me. But my vision improved. It was obvious. I kept putting on my cherished $100 pair of high-tech sunglasses and comparing them. They didn't compare. I was very impressed. Everything appeared sharper, more defined and indeed had a greater three dimensional look to it. But what did this product do that made my vision so much better? I found out.

DEPRESSING COLOR

The sunglasses (called BluBlockers) filter out the ultraviolet and blue spectrum light waves from the sun. You've often heard the color blue used for expressions of bad moods such as "blue Monday" or "I have the blues." Apparently, the color blue, for centuries, has been considered a rather depressing color.

For eyesight, blue is not a good color too. There are several reasons. First, the blue rays have one of the shortest wavelengths in the visible spectrum (red is the longest). As a result, the color blue will focus slightly in front of the retina which is the "focussing screen" onto which light waves fall in your eye. By eliminating the blue from the sunglasses through a special filtration process, and only letting those rays through that indeed focus clearly on the retina, objects appear to be sharper and clearer.

The second reason is even more impressive. It is not good to have ultraviolet rays fall on our eyes. Recognized as bad for skin, uv light is worse for eyes and is believed to play a role in many of today's eye diseases. In addition, people with contact lenses are at greater risk because contacts tend to magnify the light at their edges thus increasing the sun's harmful effects.

Finally, by eliminating the blue and uv light during the day, your night vision improves. The purple pigment in your eye called Rhodopsin is affected by blue light and the eyes take hours to recover from the effects.

SUNGLASS DANGER

But what really surprised me was the danger in conventional sunglasses. Our pupils close in bright light to limit the light entering the eye and open wider at night—just like the aperture in an automatic camera. So when we put on sunglasses, although we reduce the amount of light that enters our eyes, our pupils open wider and we are actually allowing more of the blue and ultraviolet portions of the light spectrum into our eyes.

BluBlockers sunglasses are darker at the top to shield out overhead light. The lens used is the CR-39 which most eye doctors will tell you is one of the finest materials you can use for glasses and is manufactured under license.

The frames are some of the most comfortable I have ever worn. The moulded nose rest will fit any nose. The hinge causes the frames to rest comfortably on your face and can be adjusted for almost any size face.

We also have a clip-on pair that weighs less than one ounce. Both come with a padded carrying case and an anti-scratch coating.

I urge you to order a pair and experience the improved vision. Then take your old sunglasses and compare them to the BluBlockers. See how much clearer and sharper objects appear with BluBlockers. And see if your night vision doesn't improve as a direct result. If you don't see a dramatic difference in your vision—one so noticeable that you can tell immediately, then send them back anytime within 30 days and I will send you a prompt and courteous refund.

DRAMATIC DIFFERENCE

But from what I've personally witnessed, once you use a pair, there will be no way you'll want to return it.

Astronomers from many famous universities wear BluBlockers to improve their night vision. Pilots, golfers, skiers, athletes—anyone who spends a great deal of time in the sun have found the BluBlockers indispensable.

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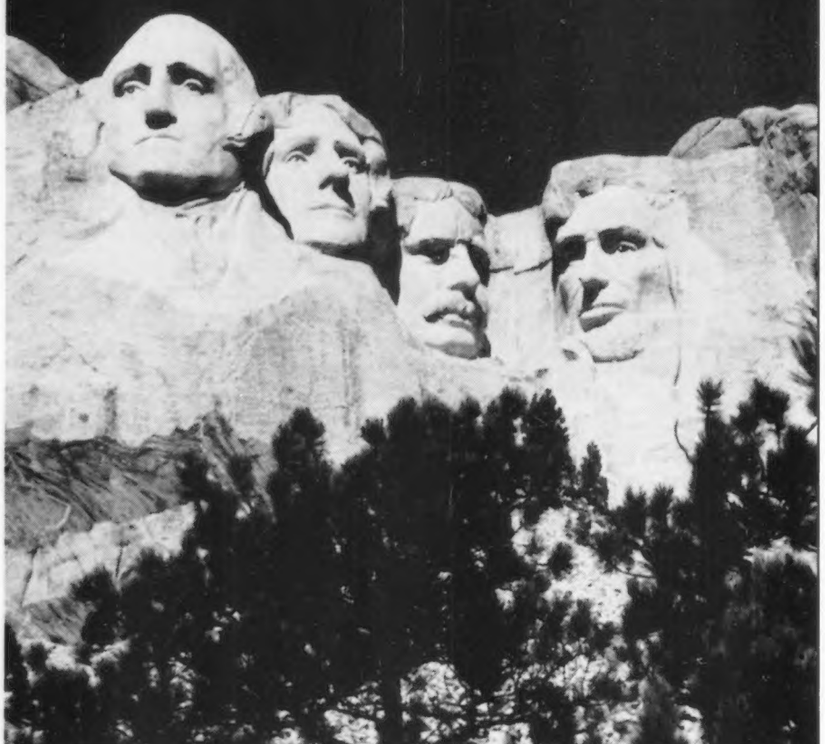

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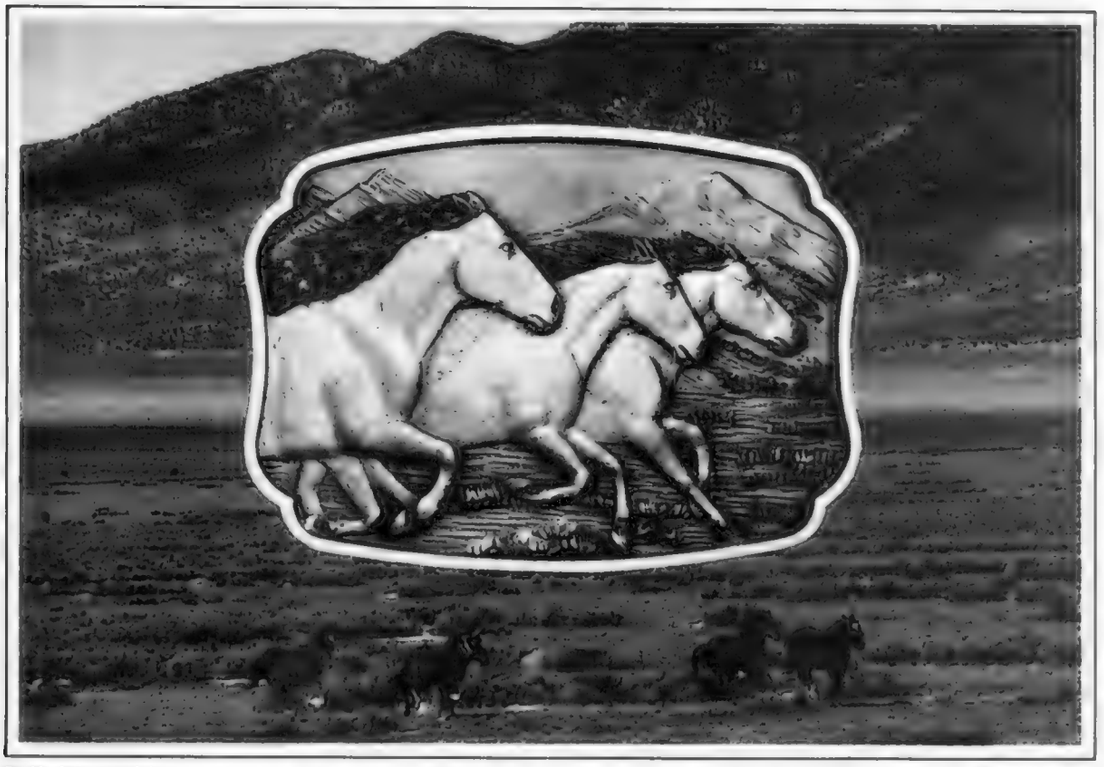
THE AMERICAN WILDERNESS COLLECTION

A N N O U N C E S



Buckle shown actual size

Photo courtesy of National Mustang Association, Inc.

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LETTERS TO THE EDITOR

A bridgeman remembers

Thank you for the gift of the copies of your magazine ["Span of Gold," April 1987], and I'm so glad you enjoyed reading about my bridge. I loved my work, and I like to call each bridge I helped to build "my bridge."

It was a pleasure to associate with the wonderful people who made steel work their lifework.

I think Brian McGinty did a fine job on the article he wrote. Thank you again for being one of my bridge fans.

Harold McClain
Walnut Creek, California

New Look

Congratulations to you at AMERICAN WEST on the new look and new direction for the magazine. As a reader, occasional contributor, and market/advertising director of one of your advertisers, I am delighted with the change.

It will make the magazine more interesting to read, which I like. Bravo and well done.

Larry Aiuppy
Livingston, Montana

I love your magazine. Even seeing the ads, with familiar scenes or place names, brings up memories of past vacations throughout the West with my family.

Margot Patterson Doss can *have* San Francisco. It's much too crammed in. The freeway takes you to the middle of that confusing, multi-one-way streeted town and dumps you, and the traffic (foot and car) is horrendous. My first reaction to the Armand Vaillancourt sculpture was "yuck." Taking a better look, I realized where that sculpture is and thought, "They put that junk in front of that lovely old ferry building?"

Also, there is a "slight" difference between the Transamerica Pyramid and a country-town church steeple. That thing sticks up like a sore thumb, stabbing an otherwise nice skyline.

I don't have a complete hatred of San Francisco. It does have some rather good museums, the cable cars are fun, Golden Gate Park *is* beautiful, and the Sierra Club corporate offices are there, but those are the only things that redeem it.

Gail Noon
San Pedro, California

View from the West

Nowadays a smile is important, especially a down-deep smile that goes right to the core. The media blow your mind with crimes, drug busts, bankruptcies, worldwide hunger.

But after reading "View from the West" (January/February), I had a moment of respite, a joyous smile.

Phyllis Sheinfeld
Houston, Texas

I enjoy your [Tom Pew's] reminiscent musings in "View from the West." 'Tis a little late to reassure you now that no Nazi saboteurs are gonna land from subs on Galveston Island (November/December 1986 issue). But I just want to let you know that as a raw private in Coast Artillery/Anti-Aircraft Corps, around February and March of 1943, I was on guard on the uninhabited end of the isle, from Camp Wallace (now Texas City). *You were safe.* (I had my trusty World War I Enfield!) I recall how lonely that beach was around 2:00 to 4:00 A.M.

Dick Dillon
Mill Valley, California

Brickbats

Page 48 of your January/February issue contains a squib on Billy the Kid. Please explain to the author that those "bullets" did not "explode" in the fire. We expect newspapermen and other loudmouths not to know the difference between a bullet and a cartridge, but a Western writer? Come on.

John T. Lunenschloss
Madison, Wisconsin

I was amused at the article appearing on page 18 of your April issue in regard to conduct in bear country. We have come up with rules for conduct in bear country which are a good deal simpler and more to the point

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BY RONALD VAN RUYCKEVELT

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The Franklin Mint

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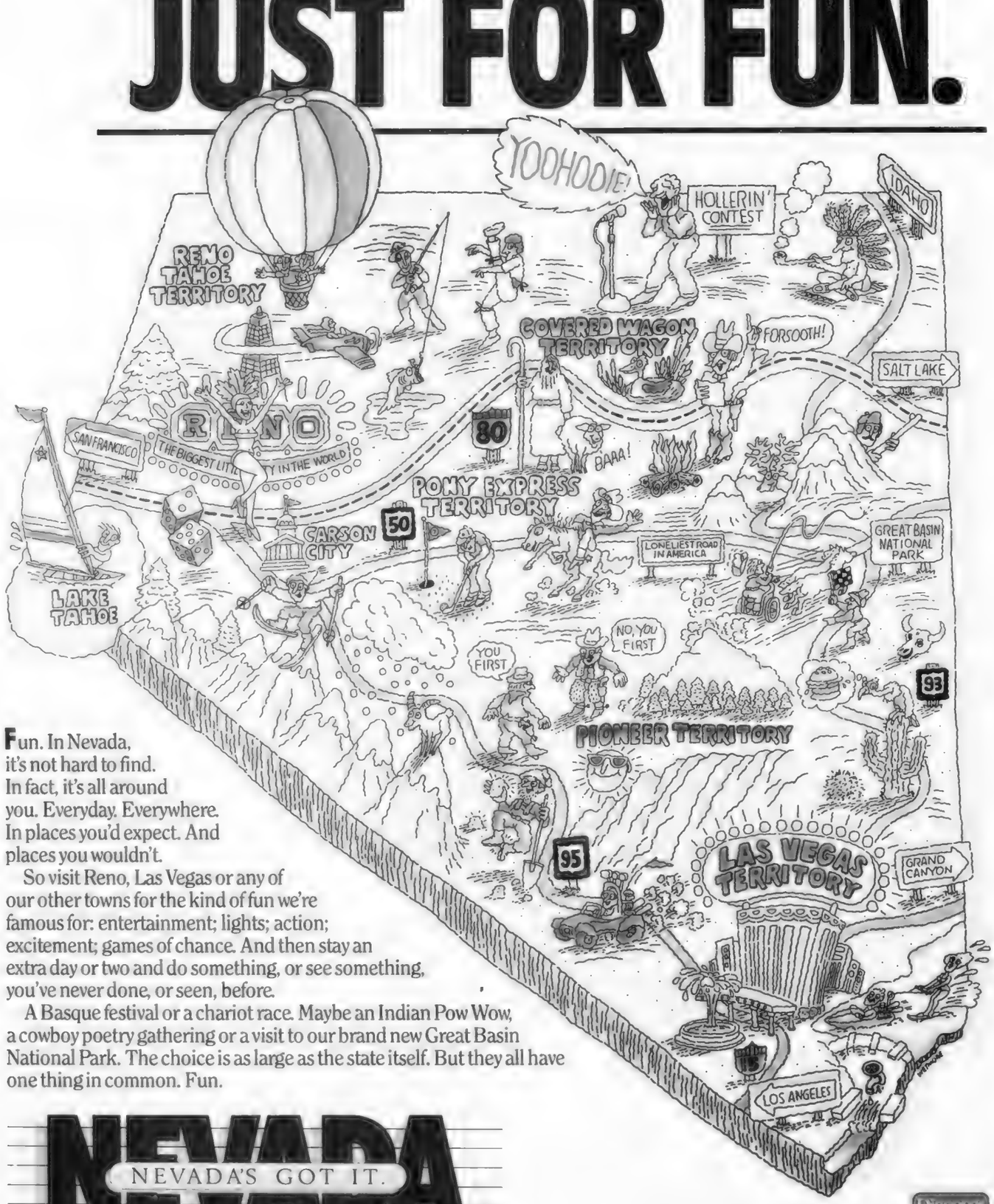

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A Basque festival or a chariot race. Maybe an Indian Pow Wow, a cowboy poetry gathering or a visit to our brand new Great Basin National Park. The choice is as large as the state itself. But they all have one thing in common. Fun.

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YOU GET AN EXTRA DAY'S PLAY

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Schedule of Events

COVERED WAGON TERRITORY

May

3 Winnemucca Spring Cow Horse Show. Rodeo grounds. 9 Pony Express Race, 20 mile relay horse race. Wells. 28-31 Old Timers Team Roping. Winnemucca Rodeo grounds.

June

5-6 Elko's Western Festival. Community celebration. 13-14 The Basque Festival. Food, contests and dancing. Winnemucca. 19-22 Red Mountain Indian Pow Wow. Dancing and crafts. McDermitt. 27-28 Wells PRCA Rodeo. Rodeo Grounds. 27-28 Silver Smith Hot Summer Night. 50's theme car rally and dance. Wendover.

RENO/TAHOE TERRITORY

May

9-10 (WSRA) 16th Annual Virginia City Grand Prix Dirt Bike Race. Memorial Weekend Arts and Crafts Fair. Kings Beach, Lake Tahoe. 31 Great Lake Tahoe Sternwheeler Race.

June

6-7 Super Run III. Amateur 10K race. South Lake Tahoe. 12-14 Carson Valley Days, Basque BBQ, Minden. 13-14 Kit Carson Rendezvous. Community festival/craft fair. Carson City. 19-July 25 Festival Reno. Downtown Reno street fair. 19-28 Reno Rodeo. 50th Anniversary. 20-21 VORRA Virginia City 200 off-road race.

PONY EXPRESS TERRITORY

May

MID Dayton Valley Days Wagon Train. Community festival. 23-25 Fallon's Wild Bunch Stampede. Rodeo and bull sale. 23-24 White Pine Rodeo. Parade, rodeo and dance. Ely. 23-25 Yerington 250 Desert Race. VORRA Off-Road Race. 23-25 Railfair '87. Antique railroad steamup and ride. Ely.

June

5 Bicentennial Wagon Ride & BBQ. Fernley. 13 Mason Valley Days. Community festival. Yerington. 14 Hazen Days. Parade and BBQ. Hazen. 12-13 Gridley Days Fiddlers Contest. Music & races. Austin. 20 Fort Churchill Celebration. Battle reenactments. Ft. Churchill St. Park. 30 Fernley PTA Town Carnival.

PIONEER TERRITORY

May

2 Cinco de Mayo Celebration. Dancing & food. Pahrump. 14-17 The 37th Annual Armed Forces Day. Parade, rodeo & BBQ. Hawthorne. 23-25 Jim Butler Days. Mining contests, parade & craft fair. 23-25 38th Annual Lincoln County Homecoming. Carnival, rodeo and art show. Caliente.

June

13 Delamar 400. 100 mile off-road race. Caliente. 20-21 Wild Burro Days. Burro races & games. Pioche. 14 Steve Owen Memorial Liar's Race. Wacky race with anything that floats. Walker Lake, Hawthorne.

LAS VEGAS TERRITORY

May

3 International Food Festival. Foods from around the world. Las Vegas. 1-3 Boulder City Horsemen's Association 7th Annual Rodeo. 1-10 Elks Helldorado Days. Parade and rodeo. Las Vegas. 2 Boulder City Spring Jamboree. Craft fair & art show. 7-10 The Mint 400 Off-Road Race. Las Vegas.

For more information on events contact:
Nevada Commission on Tourism
(702) 885-4322

NEVADA'S GOT IT!

Letters

than those prepared by your contributor:

(1) Be alert. (2) Take bears seriously. They are not cuddly, despite the views of the bambiists. (3) Never enter bear country without a powerful firearm and the skill to use it. If this is enjoined by regulation, do not go. (4) Do not pitch your camp or your sleeping accommodations directly athwart a bear thoroughfare nor in the vicinity of bear feeding grounds, such as garbage dumps or fish abbatoirs. (5) Be alert.

These will do. We do not need anymore.

Jeff Cooper
Paulden, Arizona

Giddy Gobblers

I had read a little way on the story about the Giddy Kansas Turkeys (November/December 1986) when I realized that my wife might not read it on her own. So, I asked her if I could read her a funny story.

As I was reading it to her I got to laughing so hard that I couldn't see for the tears in my eyes. We both got a good laugh out of it. We are old turkey-growers and have a few stories of our own. Thanks for a good laugh.

Carl J. and Marjorie Whited
Shawnee, Oklahoma

L'Amour of the West

I recently presented a book review for the Amarillo Book Review Club and reviewed Louis L'Amour's *To the Far Blue Mountains*. I was given a standing ovation, and I wish to include you in my gratitude and appreciation.

I used L'Amour's book, of course, but I used almost half of my time for "getting to know the author." And here is where your wonderful magazine came in. It had arrived in the mail a couple of days prior to my review-date, complete with the fantastic article and pictures concerning L'Amour (November/December 1986).

I wrote a poem "To the Far Blue Mountains" and read it in honor of our appreciation for L'Amour and your magazine (my magazine too).

Jenna V. Ownbey
Amarillo, Texas

AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

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BAUBLES & BANGLES

© JERRY JACKA

Ben Nighthorse Dreams Up Exquisite Jewelry

Ben Nighthorse's desire to excel shines through every aspect of his life, especially in his exquisitely crafted, distinctive jewelry. Tracing his drive to succeed back to his hardy Northern Cheyenne ancestors, the fifty-four-year-old Colorado artist reveals his perfectionism in the stunning, splendid pieces he shapes of gold, silver, turquoise, coral, and lapis lazuli. A patent is pending on his thirty-eight-step process of inlaying gold and silver jewelry with metals like red and yellow brass, silver, and copper. He learned the process from his next-door neighbor, a Samurai sword maker, while living in Tokyo training for the 1964 Olympic judo competition, in which he took fourth place.

Nighthorse first learned basic jewelry-making techniques from his father, who was a silversmith, but not until the early 1970s did he seriously consider taking up the art as a career. While living in northern California raising a champion quarter horse with his wife, Linda, Nighthorse also spent time counseling Indian inmates in Folsom prison. One day he strolled into a shop in the nearby town of Folsom and recognized one of his own pieces, which he had made years before. The shop owner encouraged him to make more jewelry and urged him to enter several works in the California State Fair. Nighthorse did, and garnered top prize over thousands of other artists, the first jeweler of Indian ancestry to win the gold medal at that fair. Since then, he has received over 200 awards for his bracelets, necklaces, rings, and belt buckles.

Born Ben Campbell to a three-quarters Cheyenne father and a Portuguese mother in Auburn, California, Nighthorse was given his Indian name in 1965 by his Northern Cheyenne grandfather, Alec Black Horse. Nighthorse decided to market his jewelry under this name, since he draws on his Indian heritage as a source of inspiration for his pieces. In 1981, the Franklin Mint commissioned him to design the Pendant of the Winding Waters, which Nighthorse crafted of gold and inlaid coral and set with a ten-point diamond. For most of his pieces, however, he rarely uses faceted stones, feeling that they usually detract from the warmth of the Indian design.

Now serving his first term as a United States Congressman representing Colorado's Third District, Nighthorse can't devote as much time to his jewelry as he'd like. In addition to his workshop on his Ignacio, Colorado, ranch, where he raises cattle and horses, he has set up a workshop near his congressional office. He can often be seen tucking unfinished jewelry into his coat pocket as he jets back and forth between Colorado and Washington, D.C.

"This is a marvelous miniature in every respect. I am astounded at the detail and the value."

Ken Warner
Editor-in-Chief, Gun Digest

ANNOUNCING

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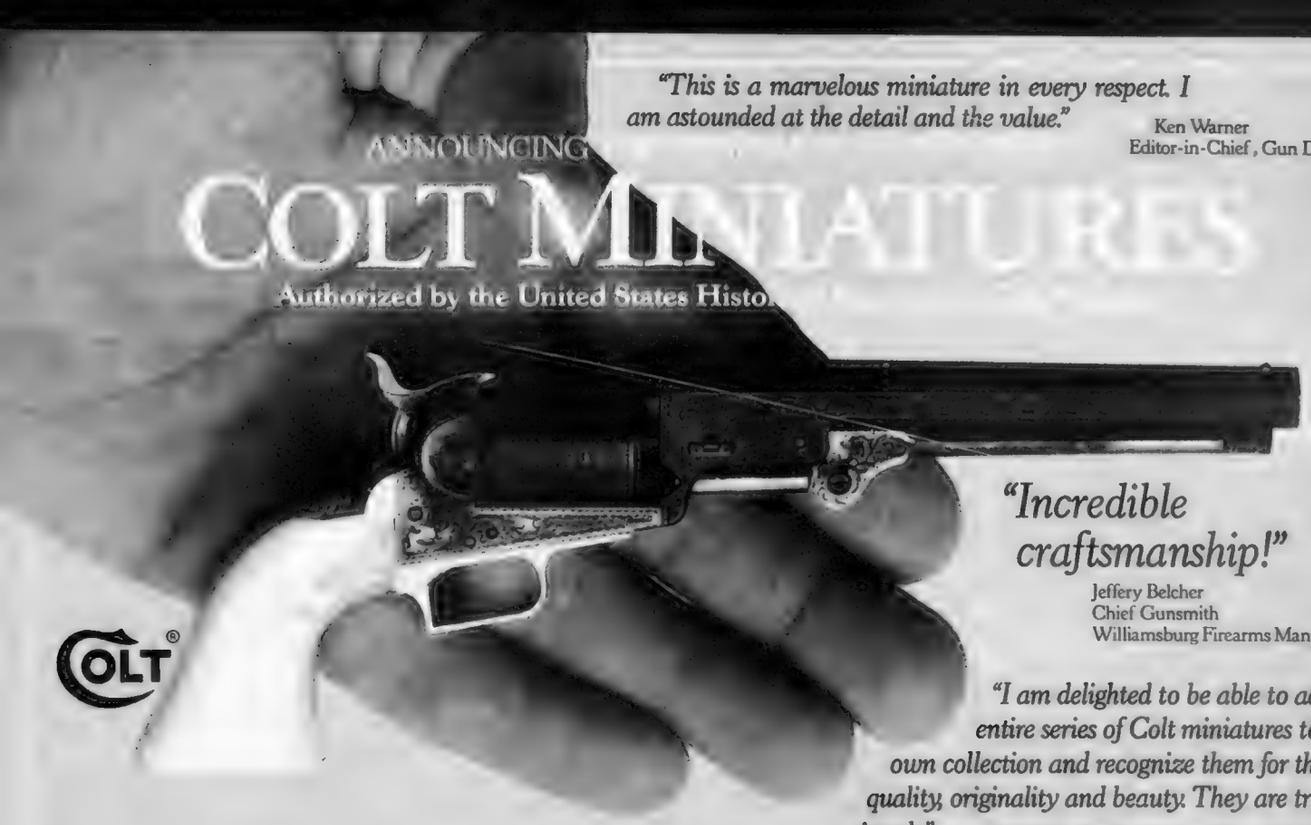

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THE FIRST ISSUE, '51 NAVY COLT

The first miniature in the collection is appropriately the classic '51 Navy Colt, one of the most beautiful and graceful of all Samuel Colt's percussion pistols. The steel is blued and case hardened, the loading lever pulls down and pushes the rammer into the cylinder. Cocking the hammer revolves and locks the cylinder, and a squeeze of the trigger causes the hammer to strike the nipple. It is exactly the same as the full-scale model, except that there are no percussion caps or balls available for its use.

THE PRESIDENTIAL EDITION

This model has mother-of-pearl grips and is engraved with the traditional Colt engraving pattern by master engravers commissioned for this historic project. The first miniature of the edition was auctioned for over $3,000 recently by Christie's in New York for the Arms and Armor Department of The Metropolitan Museum of Art. Edition limit, 1500.

THE CLASSIC EDITION

This model is being crafted by the same gunsmiths that make the Presidential Model. They use the same materials to identical tolerances. There are two differences: the grips are select walnut, the cylinder is roll engraved. Edition limit, 3500.

MINIATURES OF THE COLLECTION

The miniatures being issued by the Society in the official Colt collection are: The 1851 Navy, 1860 Army, Single Action Army, Walker, Paterson, 1849 Pocket, 3rd Model Dragoon, 1861 Navy, 1862 Police and the 1862 Navy Pocket.

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Reservations will be accepted in the order that they are received at the headquarters of the United States Historical Society. Subscribers to the First Edition, the '51 Navy Colt, will have the option to acquire miniatures with matching registry number of the future editions in the official Colt collection.

"I am confident that miniature enthusiasts and other collectors will quickly recognize the significance and value of this fine collection."

R.L. Wilson, author, Colt firearms authority

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PHOTOGRAPHING THE WEST

PHOTO BY AUTHORS

Capturing Buckskin Days

by Erwin and Peggy Bauer

On every weekend throughout this summer, men wearing beards and buckskins, beads and beaver hats will gather at historic places from North Platte in Nebraska to Fort Clatsop at the mouth of the Columbia River, from Flathead Lake in Montana to Santa Fe. They will arrive in Cadillacs and campers, in dusty pickups and buses, a few even on horseback. Almost overnight colorful tipi villages will spring alive on a hundred historic sites and mountain meadows. Soon fragrant with woodsmoke, the villages harbor vibrant reenactments of our pioneer past.

But on closer inspection those beaver trappers, squaw men, and traders busy around the tipis are in fact postal clerks and artists, plumbers and attorneys, high school teachers and assorted ordinary citizens in disguise. All are dressed as mountain men or frontiersmen of the early 1800s. Throughout these weekend rendezvous, modern buckskinners and their families will relive the less complicated, often more rowdy, pre-electronic times when the American West was just being "discovered" or "won." Or lost, depending on your view. Either way, buckskinning is big and getting bigger.

Daily during these conclaves, old rites and ceremonies are held. Furs, flintlocks, knives, curios and other goods are traded or sold. There are black powder shooting matches (where the accuracy with antique weapons is amazing), as well as tomahawk- and knife-throwing competitions. Wives—often "squaws"—throw skillets at their trappers in another kind of contest. Dances and powwows are convened, peace pipes smoked. Some of the clothing worn and muzzle-loaders carried are genuine old treasures; others are newer, shinier, but nonetheless authentic copies of the originals. All are so colorful, so lively, and the scenes so dramatic (especially around evening campfires where firewater may be consumed) that they are ap-

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pealing to anyone who owns a camera. No wonder these buckskin rendezvous have become as popular with photographers as with participants.

Although a few buckskin rendezvous are private and restricted to group members in realistic costume, most are open to the public all or most of the time. A visitor can wander through the tent encampments, take in the shooting matches and ceremonies, even shop for such attractive, hand-crafted gifts as carved belt buckles or coyote fur hats. All of this is any cameraman's bonanza.

We depend heavily, if not entirely, on two lenses for shooting the buckskinners. One is a closeup lens that we use to photograph the details of old rifle stocks, carvings, paintings on tipis, beadwork and powder horns, and sometimes the handsome faces of people. But much more we depend on a favorite zoom telephoto lens, 80–200mm, that gives so much flexibility where quick shifts in focal length are necessary.

It is good advice to use the zoom at its longest focal length for dances, powwows, and similar activities, while carefully choosing a camera angle to take advantage of light and to avoid distracting backgrounds. Using this lens makes it possible to shoot either an entire group activity or to zoom down and focus sharply on certain more colorful individuals. We try not to crowd the subjects when making portraits, relying instead on the 80–200mm zoom. The buckskinners always have a more natural and less posed (or unwary) look that way.

Although these rendezvous offer unmatched chances to shoot glorious, riotous colors and to expose film frames wholesale, there are some pitfalls. Especially at the larger and more popular events, there are always other photographers (too often wearing lettered T-shirts and double-knits) to be avoided in your pictures. When composing a picture in the viewfinder, always be alert for them. Often only a step right or left or a shift of camera angle will eliminate or hide the culprit. It is good advice to shoot earlier in the morning and stay later in the evening than anyone else.

When some colorful ceremony, say an Indian dance, is planned, we try to stake out a shooting position in advance, picking a background where there will be no spectators or unnatural objects such as cars or power poles. Wherever available, a slightly elevated position can be best. We have even carried along a small step ladder to give us this advantage and to be easily moved as necessary.

Many of our best buckskinning pictures have resulted from isolating certain subjects by asking them to move away briefly with us from the scene of great activity to a separate spot, usually with a natural background we have selected. The accompanying photo is a good example. We asked the two "trappers" to move their campfire to a spot we selected and then photographed them with their cache of furs from several different angles and at different exposures. The picture might indeed have been taken a century and a half ago if modern 35mm cameras and color film had existed then.

A small, lightweight flash unit can be used to produce memorable photographs around any buckskin encampment, particularly during summer daylight when the sun is high. The overhead illumination casts deep shadows, especially on faces. The fill-in light of the flash eliminates this and gives better overall exposures. The same unit can also be used to light the figures seated around a nighttime campfire or inside their tents.

Erwin Bauer *is the author of* Bear in Their World *(Outdoor Life Books), available from Travel-Adventure-Outdoors, Box 543, Teton Village, Wyoming 83025 for $35, postpaid.*

WHEN YOU GO

Listed in chronological order are just some of the Western Mountain Man Rendezvous you might enjoy visiting. Telephone ahead for particulars regarding visitors.

Gilcrease Rendezvous, Tulsa, Oklahoma, May 2–3 (918) 582-7708
Lewis and Clark Rendezvous, St. Charles, Missouri, May 15–17 (314) 946-7776
Bill Williams Rendezvous Days, Williams, Arizona, May 22–25 (602) 635-2041
Old West Days, Jackson Hole, Wyoming, May 23–25 (307) 733-3316
Kit Carson Rendezvous, Carson City, Nevada, June 13–14 (702) 883-7442
Green River Rendezvous, Pinedale, Wyoming, July 12 (307) 367-2242
Oregon Trail Days, Tenino, Washington, July 24–26 (206) 264-5075
Pierre's Hole Gathering, Driggs, Idaho, Aug. 7–8 (208) 354-8101 or 2503
Wind River Rendezvous, Dubois, Wyoming, Aug. 7–9 (307) 455-2556
Grand Portage Rendezvous Days, Grand Portage, Minnesota, Aug. 8–9 (218) 475-2401
Fort Bridger Rendezvous, Fort Bridger, Wyoming, Sept. 5–7 (307) 782-3842
Fur Rendezvous, Anchorage, Alaska, Feb. 12–21, 1988 (907) 277-8615

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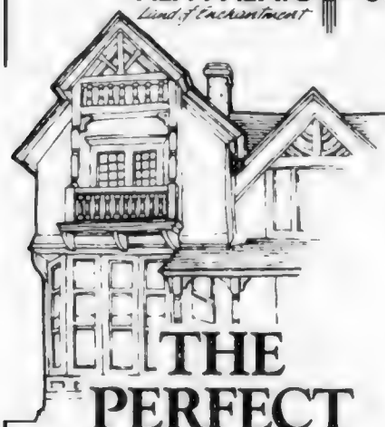

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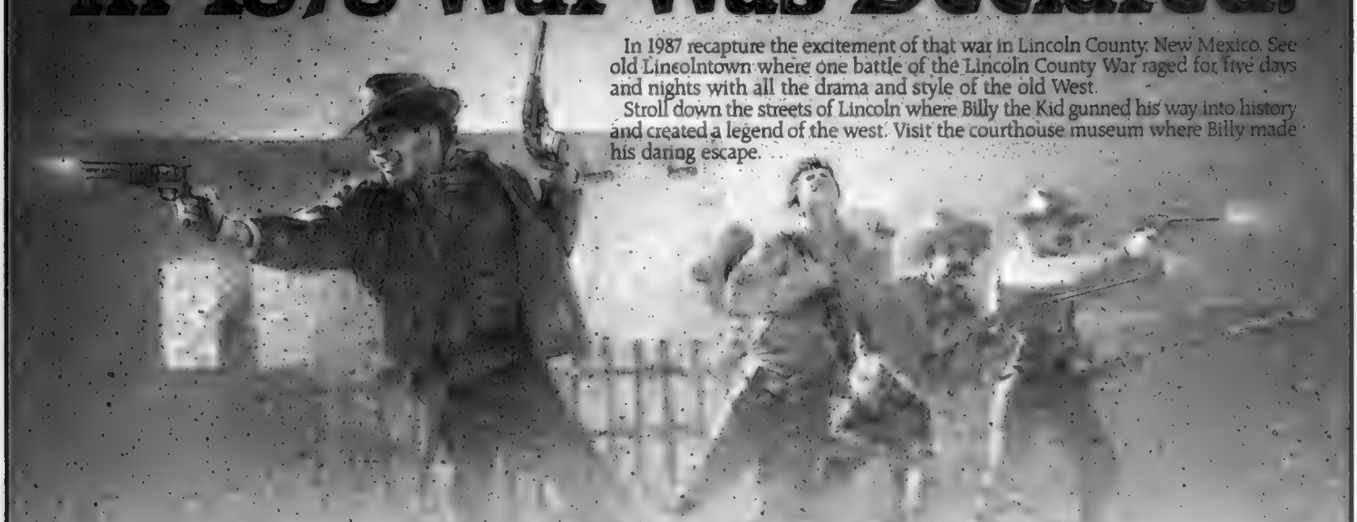

In 1987 recapture the excitement of that war in Lincoln County, New Mexico. See old Lincolntown where one battle of the Lincoln County War raged for five days and nights with all the drama and style of the old West.

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WESTERN LOOKOUT

PHOTO BY RON DEHN

Anti-Spud Man Takes On "Famous Potatoes"

Andrew Freese takes license-plate slogans seriously. So seriously, in fact, that he sued the state of Idaho this past January to have "Famous Potatoes" removed from Idaho plates, claiming the slogan infringes on his constitutional rights and discriminates against other products and services. "Idaho is [also] first in the nation in mint, tea, Kentucky bluegrass seed, and silver," states the Boise silver miner.

Arguing that advertising "Famous Potatoes" constitutes involuntary servitude and takes private property for public use without just compensation, Freese also believes his first amendment rights are violated. "The other side of freedom of speech is the right to silence." If he has to promote the spuds, he wants to be paid.

Idaho's Deputy Attorney General Dan Chadwick moved for a dismissal of the charges, saying that involuntary servitude doesn't apply to Freese's case. "The coercion is in the licensing—the 'Famous Potatoes' is secondary."

To support his stand, Freese cited a 1977 U.S. Supreme Court decision regarding New Hampshire's license plate slogan, "Live Free or Die." The Supreme Court ruled that you can't compel someone to make a political statement and allowed New Hampshire residents the option of slogan-free plates. Refutes Chadwick, " 'Famous Potatoes' is not a political statement." He and Freese argued the case in court February 17, but a decision had not been handed down at this writing.

If Idaho plates have to carry a slogan, Freese would nominate "Gem State," Idaho's official nickname, but he prefers no slogan at all. He feels that 1987 is an opportune year to bring up his beef against "Famous Potatoes." "What better way to celebrate the 200th anniversary of the U.S. Constitution than to see if an ordinary guy can use the Bill of Rights?"

New Mexico shapes up. Working on the principle that a task always seems easier when shared, New Mexicans have gone on a statewide diet and fitness program sponsored by HealthNet, a nonprofit, private organization based in Albuquerque. Over 7,000 New Mexico residents have joined HealthNet's "Eat Right New Mexico" program, according to assistant director Sally Moore. In the first stage of the project, participants were to lose five pounds by March 29 by eating better. Beginning May 17, a "Get Fit Campaign" encourages thirty minutes of aerobic exercise three times a week in addition to the adjusted eating pattern.

According to Moore, HealthNet developed the program to reduce risk factors of heart disease such as hypertension and high levels of cholesterol by helping New Mexicans alter their eating behavior, physical activity, and use of tobacco. Cancer and Type II diabetes are also targeted by the program. "Among Zunis, one in three over forty-five [years] have Type II diabetes—an epidemic proportion," says Moore. Preliminary studies with the Zunis showed that by increasing their level of physical fitness, several people were able to go off insulin. Moore emphasizes that they are trying to get people to change their lifestyles, not just go on a diet.

Bald eagles disturbed by people. Visitors to a bald eagle winter habitat on the Skagit River in Washington northeast of Seattle have been disrupting the eagles' feeding pattern. The eagles fly to the wildlife sanctuary from the north to feed on the carcasses of salmon that have swum up the Skagit to spawn and die. According to Elliot Marks of the Nature Conservancy, a private, nonprofit organization that owns part of the sanctuary, at least five rafting companies offered eagle tours last winter. The Conservancy helped persuade Congress to allocate funds for the U.S. Forest Service to conduct a three-year study on the effect the increased tourist traffic has on the eagles. This past winter was the second year of the study. Marks states that the human presence makes it difficult for the eagles to get down to the sandbars where salmon wash up.

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Photo: Larry Mervine

Cook's Peak over Fertile Fields

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NEW MEXICO USA

OLD WEST COUNTRY

The dunes of White Sands Missile Range in southern New Mexico present dramatic shapes and shadows. (Inset) *A colorful ceremonial dance by the Pojoaque tribe fosters an appreciation of the various Indian cultures in New Mexico.*

DUE TO A LACK OF PHOTOGRAPH
BETWEEN TEXT AND BACKGROUN
DID NOT REPRODUCE WELL.

ENCHANTED NEW MEXICO IS ONE OF OURS

Best-selling mystery writer salutes his state on its seventy-fifth birthday

by Tony Hillerman

All photographs are courtesy of Mark Nohl,
New Mexico Economic Dev. & Tourism Dept.

APHIC CONTRAST
OUND, THIS PAGE

The marketplace under the portal of the Palace of the Governors in Santa Fe is popular with visitors. There, one may inspect and buy all kinds of Indian artwork. (Opposite) *From the other-planetary terrain of Acoma Mesa, the camera focuses on Mount Taylor in the far distance.*

"ONE OF OUR FIFTY IS MISSING" IS A STANDARD feature in *New Mexico* magazine. Each month the state's official publication presents the latest outrages committed by citizens of the other forty-nine states—people who just can't seem to believe our "Land of Enchantment" was actually admitted to the Union. Items will range from a New York supplier declining to ship to Albuquerque until an export permit is arranged, to a dean at an Ivy League college asking if a student transferring to the University of New Mexico will need a visa, to a Philadelphia lawyer asking a Santa Fe bank about the peso exchange rate for a client's trust account.

Far from being offended by these affronts against their statehood, New Mexicans delight in them. They exchange examples over their coffee cups and deluge the magazine with outlandish accounts. This might seem perverse to a Vermonter (and downright masochistic to a Texan), but to New Mexicans it simply endorses what they love to believe—that their state really is different, and sort of out of it.

As a matter of fact, New Mexico barely made it in as one of the fifty, being short on prosperity, fertile farm land, gold mines, Protestant Anglo-Saxon citizens, and general prospects for improvement. On the other hand it had a wealth of those things that did not impress the Eastern Establishment (then or now): namely, deserts, roadless mountains, and folks who traced their heritage to Spain via Mexico or to Asia via the Bering Strait. From the beginning it looked like poor material for American Manifest Destiny, so poor in fact that Secretary of War C. M. Conrad suggested during the very first year of Territorial status that the U.S. withdraw and allow New Mexico to "revert to its prior inhabitants."

New Mexico has an unbroken history of disappointing its would-be exploiters, bankrupting Spanish Conquistadores of the sixteenth century, Dutch investors in the nineteenth, and several generations of Eastern Americans who trickled in (Note the verb is trickle, not swarmed. Swarmed is what happened in places like Colorado, Oklahoma, etcetera.) to try their hand at finding something to loot. The first commercial venture that scored big came with the discovery that our dry, pure air is good for tuberculosis sufferers. A nationwide advertising campaign made places like Albuquerque and Santa Fe "TB boom towns." By about 1910 New Mexico had more

than fifty TB sanatoriums and the highest TB rate in America. But, alas, someone found a chemical cure.

In the seventy-five years since statehood, things have changed only relatively. The powers in Washington spotted us as the ideal place for the risky game of building and testing a nuclear bomb. (If something went wrong, one of the fifty really would be missing.) That gave us two huge national laboratories and fenced off an immense expanse of our central desert as bombing and rocket ranges. Now, while there still aren't many of us, a lot of us are Doctors of Philosophy in the various sciences, or lieutenant colonels.

THIS LACK OF THE SORT OF MATERIAL WEALTH that attracted the voracious to more blessed states had an unusual cultural effect. The migrants it did attract came more in ripples than in floods, too few and too mild to eradicate the good folks they invaded. By the time the Spaniards reached New Mexico, they had fallen to arguing over whether the Indians had souls, decided they were *gentes de razon*, and settled on exploiting them instead of the old-fashioned massacre. When the Anglo-Americans finally got here, it was the same story. With little gold or glory to attract them to New Mexico, the robber barons chose Texas or California, and both the Indian and Spanish communities survived intact.

Thus, New Mexico enjoys a society in which four, or maybe four and a half, distinct cultures live side-by-side, fussing, cooperating, ganging up on one another, and otherwise behaving as normal neighbors. The original Pueblo Indians occupy a necklace of little adobe towns up and down the Rio Grande and westward in the mesa country. The Navajos and Apaches who drifted graze their livestock on their reservations, exchanging curious stares with the pueblo dwellers as has always been the case of country people and town people. Hispanos—holders of the score or so of surnames brought in by Oñate from the Valley of Mexico before the Mayflower sailed—retain their grip of both politics and social power and mix uneasily with newer Chicano migrants from Mexico. The final culture New Mexicans call "Anglo." It covers everybody not of Indian or Spanish heritage. In New Mexico, Chinese, Blacks, Daughters of the Mayflower, Jews, Cambodians, and Irish are, like it or not, Anglos.

Ruins from the prehistoric Anasazi culture are found in Chaco Canyon National Monument in northwestern New Mexico. Pictured is Pueblo Bonito, a communal dwelling that reached four stories, comprised of over eight hundred rooms. **(Opposite)** ***This scene is at thousand-year-old Taos Pueblo, the oldest of New Mexican pueblos in the valley of the Rio Grande.***

These Anglos, most of them relative newcomers from the genuine forty-nine, are also a bit different from the run of the mill migrants. Footloose Americans traditionally are attracted by the chance to hit it big in Nashville music, or Florida real estate, Texas oil, Kansas wheat, New York glitz, or Washington's power, and so on. With nothing much but deserts, mountains, gaudy sunsets, immense skies, aspen forests, what sort of migrants does a state attract? The sociologists don't keep these statistics, but it has been said that New Mexico's low per-capita income is partly due to its high percentage of poets, painters, novelists, and violinists.

In a way, I am an example of this. In 1952, I was a young political writer covering state politics in Oklahoma for United Press. Would I like a transfer to Santa Fe? The upward road for the political writer is east, toward Washington or New York. It is not toward a backwater state with only two Congressmen and four electoral votes. But I had once seen part of an Enemy Way ceremonial on the Navajo Reservation. I had stood on Tesuque Hill above Santa Fe and watched twilight change the color of the clouds over the Jemez Mountains. I said, "When do I leave."

LATER, AS EDITOR OF *THE NEW MEXICAN* MY FILES were thick with letters from writers with better jobs on bigger papers, willing to take a pay-cut to live in New Mexico. We seem always to have attracted that unmaterialistic minority that values empty places, silences, and big sky more than the power and the glory.

Of empty places, New Mexico offers a wealth. Geographers call it "oasis country," where community living is restricted to places with water. Most of its million and a third people cluster in towns along the Rio Grande, along the San Juan River, and in the eastside "Little Texas" counties where enough water can be pumped to make the prairie look a little like Kansas. Away from these green spots, you can look out on New Mexico at night and see the primal darkness broken only by starlight reflecting from mountain snowpack. It seems inhospitable, hostile, and threatening to the citizen who relates beauty to lush fertility. We New Mexicans look at desolation and see the wealth of beauty in it.

Of mountains, too, New Mexico has a wealth. From the Animas, Bears, Broke Offs, and Big Burros to the Tres Hermanos, Victorios, and Zunis, the state counts seventy-three

ranges worthy of naming. Almost all run north and south—extensions of the southern Rockies. Appropriately, they are milder mountains than those in the fearsome backbone of the Rockies. Only a few peaks reach 13,000 feet; they offer few challenges for mountain climbers and many easy climbs for sedentary writers who like the view and the thin air above timberline.

The mountains, the big sky above them, and the emptiness between them are at the heart of what makes us patriotic New Mexicans. But I will defer here to someone from the other forty-nine, essayist Louis Mathews. Mathews had arrived at Albuquerque exhausted from three weeks of hotels and airports collecting material for a magazine article on the West. "You can't find a better place to heal than New Mexico," Mathews wrote. "That holds for soul, mind, and body." En route to Santa Fe he parked his rent-a-car and walked into the rabbit brush and pinons, unprepared for

> the staggering expanse of sky, the color and brooding drama of the mountains, or the visible weather. I stood on the slope and watched the weather changing fifty miles away, the patches of light and dark on the land as the clouds moved past the sun, and I felt the wire between my shoulder blades, which had tightened like a drawn bowstring from Seattle on, start to go slack.

There are many places in New Mexico which make that bowstring of tension go slack for me—places that I have memorized in every season and every weather.

First, I list Mount Taylor—a Middle Tertiary volcano in the geology books. In the Navajo creation story, it is one of the magic mountains built by the spirit called First Man. Under Mosca Peak, the highest point of the Taylor massif, an old forest fire has left a wilderness of fallen timber. On summer days when the mountain has collected its afternoon thundercloud, mist shrouds this place. The jackstraw jumbles of old logs take on an abstract geometry in the fog. Through the dead silence you hear the sound of invisible birds, the plaintive call of doves and the whistle of horned larks. Or are they birds? Navajo mythology tells us Turquoise Girl, that benign spirit, lives just about here in a House Made of Morning Mist.

Ancient Acoma Pueblo (called the Sky City) was built on top of a four-hundred-foot-high rock mesa for protection from its enemies. (Opposite) *Feast day at San Ildefonso Pueblo offers ceremonies of interest to visitors. The famous potter Maria made her widely acclaimed pottery at San Ildefonso.*

ON WINTER MORNINGS, MY PLACE IS SOUTH OF Socorro, where the Rio Grande wandered out of its bed and formed the marshes and woodlands we call Bosque del Apache. Turn off the worn pavement of old Highway 85 and wait. The marsh ponds look frozen in this early light—covered with snow. But when the sun turns the sky red over the Oscura Mountains, you see the white is snow geese—more than fifty thousand of them the last time I visited. Dawn awakens them. You hear a single bird making goose-sounds, then a score, then a thousand. The marsh erupts in a white explosion of splashing and flapping as these great birds launch themselves. A swirling pattern of geese formations rises into the dark blue sky, glittering as they catch the sunlight. Canada geese join them, and a rabble of ducks, canvasbacks, mallards, teal, and grebes, and the stately lines of grey-white Sandhill Cranes, their incredible necks stretched straight and their piping calls blending with the clamorous multitudes of their lesser brothers. I can close my eyes now, a year away from my last visit, and see those incredible patterns moving against the grey of Coyote Hills and hear nothing but the conversation of birds filling the sky.

New Mexico offers places to fit just about any mood:

The Indian Market under the block-long portal of the Palace of the Governors on the Santa Fe Plaza on a summer afternoon when the place is aswarm with tourists.

The vast bowl formed by the Jemez volcano caldera when autumn has turned the grass to silver and the aspens lining its rim to gold.

White Sands on a moonlit midwinter night, when you can be alone among those strange gypsum dunes and imagine your spaceship has abandoned you on an empty planet.

An end-of-the-month Saturday on Gallup's Railroad Avenue when the Navajos and Zunis and Lagunas and Acomas and Apaches have come to town and the place is as alive as only that ramshackle old place can be.

A high slope in the Sangre de Cristo Mountains on an October afternoon when enough aspen leaves have fallen to make the earth a yellow blanket and enough remain to maintain a yellow ceiling, and the universe has become an abstraction of vertical white trunks and glittering gold.

British novelist D. H. Lawrence lived only briefly at his

ranch above Taos, but he wrote, "Curious as it might sound, it was New Mexico that liberated me from the present era of civilization." Which is just another way of saying that One of Our Fifty is Missing.

Tony Hillerman *has lived in New Mexico for almost thirty-five years. He has been a wire service reporter and a college professor and is now a full-time writer. During the last fifteen years, Hillerman has become nationally known for a series of mysteries featuring his Navajo detectives. Hillerman's latest novel is* Skinwalkers *(Harper & Row, 1986), which tells of two Navajo Tribal Policemen on a murder investigation that leads them into the world of Navajo witchcraft.*

The editors of AMERICAN WEST have selected the following events of great variety to lure you to the Land of Enchantment in honor of its seventy-fifth birthday. They'll keep you busy the rest of the year. *New Mexico Economic Development and Tourism Department, Bataan Memorial Building, Santa Fe, New Mexico 87503, (800) 545-2040 or (505) 827-6230*

CELEBRATE NEW MEXICO'S BIRTHDAY

Horse Sense **May 7:** Deming. Singers croon traditional cowboy songs and other tunes of the Old West. (505) 546-9625

Socorro's Springfest **May 9:** Socorro. A handmade-quilt show and sale, arts and crafts, games, and possibly a golf tournament are on the agenda. (505) 835-0424

Spectacular Air Show New Mexico '87! **May 9–10:** Roswell. The Blue Angels, the Eagles, and other military jet groups perform. (505) 624-6870

Indian Dances **May 9–mid-Oct.:** Albuquerque. Colorful Pueblo dances every Saturday and Sunday. (505) 843-7270

Spring Arts New Mexico **May 22–Jun. 14:** Taos. Stroll through the Indian market, enjoy Hispanic and Indian music and dance, or attend a drum-making workshop at Taos Pueblo. Watch a fashion show of Taos styles, listen to storytellers, or learn how to buy art at a consumer awareness lecture. Outdoor and indoor sculpture is on display, along with other artworks. (800) 732-8267 or (505) 758-0516

Four Corners of the World Super Rally XIII **May 23–25:** Farmington. Exciting splash 'n dash balloon races and parachute jumps. (505) 326-7602

Santa Rosa Days **May 23–25:** Santa Rosa lets loose with fishing contests, live country-western, Spanish, and rock music, softball and golf tournaments, a 10K run, and a car show. (505) 472-3763

Pioneer Days and Balloon Fiesta **Jun. 4–6:** Clovis. A rodeo adds excitement to the balloon races. (505) 763-3435

Rug Weavers' Auction **Jun. 5:** Crownpoint. Beautifully designed Indian rugs are displayed and auctioned off. (505) 786-5302

Las Vegas Rails and Trails Days **Jun. 5–7:** Las Vegas. Take a look at historic locomotives and tour Western ranches. (505) 425-8631

Belen Adobe Day **Jun. 6:** Belen. Get in shape for the third annual triathlon or enjoy a carnival and dances. (505) 864-8091

Cumbres & Toltec Scenic Railroad **Jun. 13–Oct. 11:** Chama to Antonito, Colorado. Ride through the southern Rockies in narrow-gauge steam locomotives. (505) 756-2151

Piñata Festival 1987 **Jun. 20–27:** Tucumcari. Prize-packed piñatas burst open with a shower of candy and toys. A rodeo and parade, too. (505) 461-1694

McSween Home Archaeological Dig **Jun. 20–Aug. 2:** Lincoln. Help unearth the site of a shoot-out involving Billy the Kid. (505) 653-4025

Santa Fe Opera **Jul. 1–Aug. 29:** Santa Fe. This season, the stellar company performs Puccini's *Madama Butterfly*, Mozart's *Nozze di Figaro*, Handel's *Ariodante*, Richard Strauss's *Die schweigsame Frau*, and Shostakovitch's *The Nose*. Take a peek behind the scenes on backstage tours. (505) 982-3855

Farmington Freedom Days **Jul. 2–4:** Farmington. Take to the air in a sight-seeing flight over Monument Valley, enjoy fireworks and country-western music, and get creative at the sand-castle contest. (505) 326-7602

Annual Rabbit Ear Round-up Rodeo and Western Days **Jul. 3–4:** Clayton. Lots of rodeo action and kick-up-your-heels dances. (505) 374-9253

Silver City Frontier Days **Jul. 4–5:** Silver City. Wild Western fun with a rodeo, barbecue, and parade. (505) 538-3785

Oñate Fiesta **Jul. 10–12:** Española. A torch run lights up the night, as do colorful fireworks. (505) 753-2377

Little Beaver Roundup and Rodeo **Jul. 17–19:** Dulce. Jicarilla Apaches show off their skill on horseback and perform traditional dances. (505) 759-3242

Eight Northern Pueblos Artists and Craftsmen Show **Jul. 18–19:** San Ildefonso Pueblo. Over 300 booths feature Indian artwork and crafts. Dances are performed, too. (505) 852-4265 or 455-2273

Fort Union Founder's Day Celebration **Jul. 25–26:** Watrous. Military reenactments, temperance rallies, cannon demonstrations, and tours of the fort celebrate its founding in 1851. (505) 425-8025

Raton Summer Run **Jul.:** Raton. Watch or take part as racers go up the hills and down in five- and ten-mile races. (505) 445-3689

Old Lincoln Days **Aug. 7–9:** Lincoln. Townsfolk reenact the 1881 escape of Billy the Kid and hold a Pony Express Race. (505) 653-4047

Bat Flight Breakfast **Aug. 13:** Carlsbad Caverns. Eat breakfast and watch as thousands of bats descend from the sky to reenter the caverns after their night out. (505) 785-2232

66th Inter-Tribal Indian Ceremonial **Aug. 13–16:** Red Rock State Park near Gallup. Comanche, Navajo, Apache, Aztecas, and many other tribes gather to hold rodeos, parades, and dances. (505) 863-3896 or (800) 233-4528

Annual Hot Air Balloon Festival **Aug. 15–16:** Lordsburg. The blue New Mexico sky forms a picture-perfect backdrop for colorful balloons. (505) 542-9291 or 542-9864

66th Indian Market **Aug. 22–23:** Santa Fe. A juried show of Indian art along with lively dances. (505) 983-5220

The Great American Deming Duck Race **Aug. 22–23:** Deming. Over 400 ducks waddle their way to glory in races and a duck parade. Country-western dances for those without webbed feet. (505) 546-2674

Feria Artesana **Aug. 29–30:** Albuquerque. Over 150 Hispanic artists and authors exhibit their work at this celebration of Hispanic heritage. (505) 848-1334

Paul Bunyan Days **Aug. 29–30:** Angel Fire. Timber-oriented contests include log rolling, an ax throw, and a buck saw. (505) 377-2301

Uranium Capital Bi-County Fair **Sep. 3–7:** Prewitt. Fun for all ages with livestock displays, games, and lots of cotton candy. (505) 287-2324

Hillsboro Apple Festival and Buzzard Days **Sep. 5–7:** Hillsboro. Mining contests highlight this weekend of fun. (505) 895-5339 or 895-5240

All-American Futurity **Sep. 7:** Ruidoso Downs. Quarter horses churn up the turf for $2.5 million in prize money. (505) 378-4431

Fiestas de Santa Fe **Sep. 11–13:** Santa Fe. The burning of Zozobra (Old Man Gloom) starts off the festivities, which include a children's pet parade and a grand ball. (505) 984-6760 or 988-7575

New Mexico State Fair **Sep. 11–27:** Albuquerque. Western singers, rodeo, quarter-horse races, and Spanish and Indian villages help make this one of the nation's top ten fairs. The World's Fry Bread Cook-off Contest is held on the 19th in Indian Village. (800) 321-6979 or (505) 265-1791

Golden Aspen Motorcycle Rally **Sep. 23–26:** Ruidoso. The sound of revving engines fills the air as motorcyclists roar in for competitions. (800) 545-9013 or (505) 257-4947

The International Space Hall of Fame Induction Ceremonies **Sep. 26:** Alamogordo. Honors people who have furthered space exploration. (505) 437-2840

New Mexico Gun Collector's Assn. Gun Show **Oct. 2–4:** Albuquerque. Antique and modern firearms are displayed. (505) 898-2983 or 265-1791

Albuquerque International Balloon Fiesta **Oct. 3–11:** The granddaddy of all balloon fiestas features mass balloon ascensions, races, and contests. (800) 321-6979 or (505) 344-3501

Harvest Festival **Oct. 3–4:** Santa Fe. Step back in time at El Rancho de las Golondrinas as costumed villagers show how to cook and farm the old-fashioned way. Arts and crafts and Spanish dances, too. (505) 471-2261

Trinity Site Tour **Oct. 3:** White Sands Missile Range. See where the first atomic bomb was detonated. (505) 437-6120

Annual Clayton Arts Festival **Oct. 3–4:** Clayton. Artworks are displayed and sold. (505) 374-9693

Storyfiesta '87 **Oct. 4–10:** Albuquerque. Held in conjunction with the balloon fiesta, the storytellers' tent offers fascinating tales that amuse and sometimes frighten listeners. (505) 897-0713

Annual 49ers Day **Oct. 9–11:** Socorro. Relive the exciting Gold Rush days on the New Mexico Tech campus. (505) 835-5500

Alfalfafest **Oct. 10–11:** Carlsbad. A hayride parade, armadillo and mule races, farm olympics, fiddling contest, and nightly dances. (505) 887-6516

Meet-the-Artist Series **Oct. 15–Dec. 15:** Taos. Artists of national acclaim open their studios for tours on Tuesday and Thursday evenings. (800) 826-7466 or (505) 758-2233

Gravity Grand Prix Soap Box Derby **Oct. 24–25:** Lordsburg. Ladies and gentlemen, start your soap boxes! Beware of crazy drivers. (505) 542-9291 or 542-9864

Lovington Arts and Crafts Festival **Nov. 7–8:** Lovington. Skillfully handcrafted pieces are shown and sold. (505) 396-5311

Annual Renaissance Crafts Fair **Nov. 7–8:** Las Cruces. Fierce dragons, doughty knights, and lovely ladies roam about the grounds while musicians play on flutes and lutes. Over 140 artists display works from oil paintings to ceramics to photography in a juried show. Come in Renaissance attire, and you may win a prize. (505) 523-6403 or 522-4773

Shalako Ceremonial **early Dec.:** Zuni Pueblo. Costumed Shalako dancers chant and perform through the night. (505) 782-4481

Annual Red Rock Balloon Rally **Dec. 5–7:** Red Rock State Park, Gallup. Colorful flotillas of hot-air balloons race across the sky. (505) 722-9003

Christmas in Cloudcroft **Dec. 18–20:** A live nativity scene, caroling, a dressed-up-pet parade, live toys, ice sculpture contests, and free cookies, hot chocolate, and coffee put you in the holiday spirit. (505) 682-2733

Christmas Eve Luminaria Tour **Dec. 24:** Albuquerque. Paper lanterns add a beautiful holiday glow to neighborhood homes. (800) 321-6979 or (505) 766-7830

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From the first night's encampment, after leaving Fort Benton, Montana, the author took this photograph of the spectacular White Cliffs of the Missouri.

DUE TO A LACK OF PHOTOGRAPHIC CONTRAST BETWEEN TEXT AND BACKGROUND, THIS PAGE DID NOT REPRODUCE WELL.

COURTESY DAYTON DUNCAN

Our author Dayton Duncan is a fascinated admirer of Meriwether Lewis and William Clark who in 1804 led their Corps of Discovery west from the Missouri River across uncharted wilderness to the Pacific. Prompted by this fascination with the Lewis and Clark expedition, Duncan followed the trail of the explorers during the summers of 1983 and 1985 and the winter of 1985. For the most part, this adventure was in his Volkswagen camper. But near Fort Benton, Montana, Duncan joined other Lewis and Clark enthusiasts for a three-day canoe trip on the Missouri.

We bring you Duncan's account of that canoe trip, relating the thrill of viewing scenes of spectacular beauty described in Lewis's journal. Most impressive is the shared emotional appreciation by these travelers of the experiences and commitment of the explorers, of the romantic adventure of retracing the trail of America's first thrust across the Northwest wilderness.

This account is excerpted from Out West: An American Journey *by Dayton Duncan, copyright © Dayton Duncan, 1987. Used by arrangement with Viking Penguin Inc.*

TRAILING LEWIS AND CLARK ON THE MISSOURI

"OUT WEST: AN AMERICAN JOURNEY"

by Dayton Duncan

FORT BENTON FITS MONTANA BETTER THAN GREAT FALLS. MAYBE BECAUSE IT'S SMALLER: 1,693 people. Maybe because its boom and bust was a hundred years ago, so it doesn't have the pretensions Great Falls still clings to. Maybe it's because Fort Benton's history is much more colorful than the erection and dismantling of a refinery smokestack.

Joel Overholser, the retired editor of the local paper, walks me along the town's riverfront downtown area, reeling off tales of Fort Benton's past. Originally named Fort Lewis until the honor was transferred to Senator Thomas Hart Benton, Fort Benton served as the western terminus of river traffic from 1847 until the railroad ended its days of glory in 1887.

The goods shipped in and out of town by keelboat and then steamboat reflected the changing economics of Montana in the last half of the 1800s. Beaver pelts and wolf skins from the Indian trade gave way to gold in the 1860s, as miners flooded the territory, replacing the mountain men. Supplies for the mining camps were shipped to Fort Benton, where bullwhackers and their teams of oxen took over the final portion of transportation. The figures are staggering: in one year alone, ten thousand miners disembarked at the riverfront; the steamboat *Luella* took two and a half tons of gold dust back downriver in one trip, and its captain was paid $1,200 a month for his efforts; as many as a thousand oxen could be seen on

the town's streets, waiting to pull their wagons to the mines. Profits were immense. At one point, miners were willing to trade gold dust for equal weights of tobacco. Some steamboat companies cleared $65,000 a trip.

When the gold rush ended, Indian trade in buffalo robes took over. Traders would take a quart of whiskey and add to it muddy Missouri water, chewing tobacco, cayenne peppers, molasses, and ginger to make a gallon or more of "Indian whiskey." Then they'd follow the Whoop-Up Trail to the Canadian border, where they'd exchange the firewater with the Blackfeet for buffalo robes. One company shipped out 23,256 robes from Fort Benton. Canadian Mounties started showing up to bring the whiskey trade under control; Fort Benton got the contract to supply the Mounties and prospered again.

Fort Benton was the New York of the West. Anything or anyone coming in or out had to pass through. The buffalo disappeared, but sheep and cattle boomed in Montana; Fort Benton prospered. Supplies were needed for the railroad crews; Fort Benton benefited from the business.

Then the railroad itself was completed in 1887, the river traffic evaporated, and Fort Benton was left with the colorful stories Joel Overholser tells today: like the time a drunk cowboy tried to ride a horse to the second floor of the Grand Union Hotel, or when Madame Moustache ran out of her establishment waving two pistols at a steamboat captain to keep him from landing his smallpox-infested vessel, or when an Englishman visited the "bloodiest block in the West" at the riverfront and reported that men played keno with their six-shooters displayed on the table.

Overholser estimates that about fifty men were murdered on the block during a ten-year span, "and that's not counting Indians." The owner of the Occident gambling house came downstairs one morning, looked out the back door and didn't see the usual corpse in the alley, and supposedly said: "Hell, I'm getting out of here. This dump's getting too civilized. I'm going West."

FORT BENTON'S RIVER TRAFFIC IS DIFFERENT THESE DAYS. BOB SINGER'S MISSOURI RIVER OUTfitters company runs canoe and large-boat expeditions down the 150-mile reach of the river that has been protected by Congress from dams, dikes, and development. For three days and two nights, I join a canoe tour he is outfitting for a group visiting Montana specifically to view historic Lewis and Clark sites.

Singer and I, and Larry Cook, who will assist Singer with the chores of the trip, cart seven canoes, a shallow-draft motorboat, boxes and coolers of food, and other supplies from Fort Benton to Coal Banks Landing, where we meet the tour bus. The tour organizer is Steve Ambrose, a history professor from New Orleans who wrote Eisenhower's biography and usually leads summer tours of the World War II battlefields of Europe, but is equally interested and informed about the Voyage of Discovery. His group of thirteen includes his wife, Moira, their daughter and son-in-law, Stephenie and John Tubbs, and people from scattered parts of the country.

Traveling with the Missouri's current instead of against it, an afternoon's paddling brings our flotilla fifteen miles to our first night's campsite. We are on the western edge of the supernatural White Cliffs area, a stretch of the river bordered by eerie and magnificent white sandstone and dark igneous rock formations that have fascinated travelers and challenged writers' descriptive powers since the day Lewis emerged from them on May 31, 1805, and sat down—at the very spot we are now camped—to try to paint the scenery with words for the first time. While Singer and Clark begin cooking dinner, Ambrose has the rest of us sit facing the river and, sitting behind us, starts reading Lewis's journal aloud:

> The hills and river Clifts which we passed today exhibit a most romantic appearance. The bluffs of the river rise to the hight of from 2 to 300 feet and in most places nearly perpendicular; they are formed of remarkable white sandstone which is sufficiently soft to give way readily to the impression of water; two or three thin horizontal stratas of white freestone, on which the rains or water make no impression, lie imbeded in these clifts of soft stone near the upper part of them; . . . The water in the course of time in decending from those hills and plains on either side of the river has trickled down the soft sand clifts and woarn it into a thousand grotesque figures, which with the help of a little imagination and an oblique view, at a distance are made to represent eligant ranges of lofty freestone buildings, having their parapets well stocked with statuary; collumns of various sculpture both grooved and plain, are also seen supporting long galleries in front of those buildings; in other places of a much nearer approach and with the help of less immagination we see the remains or ruins of eligant buildings; some collumns standing and almost entire with their pedestals and capitals; others retaining their pedestals but deprived by time or accident of their capitals, some laying prostrate an broken [,] otherrs in the form of vast pyramids of connic structure bearing a serees of other pyramids on their tops becoming less as they ascend and finally terminating in a sharp point. nitches and alcoves of various forms and sizes are seen at different hights as we pass. the thin stratas of hard freestone intermixed with the soft sandstone seems to have aided the water in forming this curious scenery. As we passed on it seemed as if those seens of visonary inchantment would never have and [an] end. . . .

Lewis concludes with the observation that nature seems to have tried its hand at masonry here, until he remembers that nature did her work first.

OTHERS, FROM PRINCE MAXIMILIAN TO FATHER PIERRE JEAN DESMET TO JOHN NEIHARDT, have attempted to do prosaic justice to these "seens of visionary inchantment." Even if their spelling was better, none of them topped Lewis, the poet-explorer. Bob Singer has brought along copies of Bodmer's paintings of the White Cliffs, which we pass among ourselves as we sit and listen to Ambrose's reading. One of the scenes can be seen just downstream from us, looking exactly as it did when Bodmer painted it in 1833. I find myself looking up to see nature imitating art and, like Lewis, mistakenly reversing my analogies.

The reading of Lewis's description, the soft sound of the riffling waters of the Missouri, and the silent appearance of the rising moon cast a spell that settles over us with the gentle blanket of twilight. A beaver swims by the campsite, his nose and head barely visible, cutting a wedgelike wake in the river. Prairie falcons are circling the nests they have made in the rock crevices across from us. My small group of Lewis and Clark buffs, our shoulders beginning to stiffen from the exertion of paddling, sits speechless as each one of us savors the gifts nature freely provides only when she has been left alone: a sense of timelessness, a feeling of awe, a moment of communion with those who have been here before and proceeded on.

We are nearly two centuries behind the footsteps of Lewis and Clark on a trail many others have followed. They were the first; at this precise moment, we are the last. Others will follow us. But the magic of this landscape is that all of us see it through the fresh eyes of the first explorers, and each one of us is thinking the same thing. *This* is where they camped, *this* is what they saw, *this* is how they must have felt.

The thing I've never liked much about camping is the logistics involved in finding a campsite and, most of all, the cooking. I enjoy all the other parts—the hiking, the paddling, the satisfaction that comes from being in remote places accessible only to those who are willing to sweat and toil. Left to my own devices, however, my sleeping bag ends up being unrolled when it's too dark to see whether the spot happens to be in the midst of poison ivy or prickly pears; dinner usually is a can of tuna fish or a bare hot dog cooked on a stick. Outfitted wilderness trips, it turns out, were designed with people like me in mind.

During the time the rest of us have been caught in reverie with the scenery, Bob Singer and Larry Cook have prepared dinner. And what a dinner it is: juicy steaks, chicken-fried rice, fresh salad, and French bread—enough for seconds on everything, even the steaks. Life imitates art again, if beer commercials can be considered art. I want to turn to someone and say, "It doesn't get any better than this."

Late into the night, after the others have retreated to their tents, I sit by the fire with Singer, Cook, Ambrose, and Jim Wimmer, my canoe partner who is on the tour with his two teenage sons. We share the remains of my bottle of B. J. Holladay's Private Keep, appreciating its link to the Lewis and Clark expedition (and the fact that we empty the bottle not all that far from where the expedition finished its supply) as much as its musky flavor.

The full moon, like a lantern in the deep sky, gives off enough light to cast a reflection of the chalky cliffs across from us onto the river surface. A few coyotes can be heard on the bluffs, talking of the day's exploits, as we are, with the moon as the moderator.

SINGER, A WIRY, WEATHERED MAN, GREW UP IN JORDAN, MONTANA, BUT WAS DRAWN TO FORT Benton by his interest in its history and his love of the river. "Fort Benton always seemed like the most romantic place I'd heard of," he says. He speaks wistfully about the steamboat days on the Upper Missouri, his voice tinged with regret that he was born too late to see one come rounding a bend and get the chance to talk to a pilot about the challenges of the changing river.

Cook, in his mid-thirties, like Singer a former teacher but about twenty years younger, describes himself as a "river rat." He also runs a flat-bottomed barge for tours on the river, but the recent low water conditions have closed him down, so he's helping Singer—in effect, Cook's competitor and mentor—with canoe trips as they both try to survive the drought. "Nobody knows this river, the land around it, its history, like Bob," he tells me. "At low water, like now, you have to know the bottom of the river. Bob's teaching me that."

"It's a tough racket, but it's fun," Singer says. "I never get tired of this river."

"There isn't a better place to work," Cook agrees.

Warmed by the fire and the firewater, we watch the river flow by and listen to the sounds of night. Far to the south, the sky brightens and darkens from the alternating current of heat lightning, noiseless and mesmerizing as an aurora borealis. Even the coyotes have gone quiet.

"Yup," Singer says, extinguishing the fire, "this sure is the life."

Early the next morning, John Tubbs and I climb the bluffs across the river to reach the Needle's Eye,

a large sandstone arch two hundred feet above the Missouri. Curly, a golden retriever that John and Stephenie have brought along — the modern equivalent of Lewis's Newfoundland dog — accompanies us.

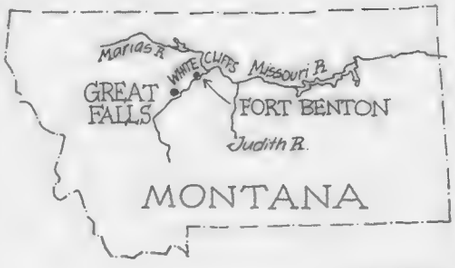
John's father, Bob Tubbs, until recently operated tour boats in the Gates of the Rockies part of the Missouri, just north of Helena. During one summer, while John was working for his father, he met Stephenie Ambrose, who was accompanying her father on one of the family trips along the explorers' route. A few years later the two children of Lewis and Clark buffs were married on the decks of the Tubbs excursion boat, the *Sacajawea*. During the ceremony, Steve Ambrose read the portion of Lewis's journal that described the Gates of the Rockies and gave the region its name. To the many far-reaching consequences of the Lewis and Clark expedition, add one more: bringing John and Stephenie together.

A half hour's climb up soft sandstone crevices and among ancient juniper trees, much of it spent pulling, lifting, pushing, and coaxing Curly, brings us to the Needle's Eye, where I proclaim Curly the first dog to reach this spot. *Well* . . . The first retriever.

A computer dating service couldn't have picked a better canoe partner for me than Jim Wimmer. Broad-shouldered and easy-going — two important traits to look for if you're going to spend three days in a canoe with someone — Wimmer shares many of my interests. We both enjoy politics (Wimmer was once a chief assistant to a governor of Wisconsin, as I was to a New Hampshire governor), sports, history (he tells me about famous battles from the Zulu wars to Gallipoli; I tell him about famous people unfortunate enough to be buried along the Missouri), cotton khaki shirts, and John Ford movies. Our only disagreement of substance is about the relative merits of bourbon (my favorite) and Scotch (his). Conversation flows as easily as the Missouri current carrying us through fantastic scenery on a clear, hot day.

WHEN YOU GO

Readers who have a special interest in the Lewis and Clark expedition and its accomplishments may enjoy participating in the activities of the Lewis and Clark Trail Heritage Foundation, a national organization founded in 1969.



Comprised of enthusiasts from a wide range of backgrounds, the nonprofit foundation is dedicated to stimulating interest in the expedition and to America's heritage resulting from it.

Four times a year members receive the foundation's informative magazine, We Proceeded On. *(The publication's unique name is derived from the phrase that appears repeatedly in the collective journals of the famous expedition.) It features articles regarding little-known facts about the expedition and its members, news of present-day activities along the Lewis and Clark Trail, editorials by recognized scholars, and reviews of relevant books and periodicals.*

Members of the Lewis and Clark Trail Heritage Foundation gather for an annual meeting each August (the birth month of both Meriwether Lewis and William Clark). Sites for the meetings are rotated among the eleven Lewis and Clark states, and tours are arranged to locations associated with the expedition. The foundation's 1987 meeting will be in Billings, Montana, August 2 to 5. Tours to a number of Lewis and Clark campsites are planned. Visits will be made, also, to several places in the area of general historical interest, such as the Buffalo Bill Historical Center in Cody, Wyoming, and the Custer Battlefield. The featured speaker at the banquet will be Ginger (Mrs. Frederick) Renner who will talk about artwork relating to the Lewis and Clark expedition.

All interested persons are eligible to join the foundation. For information, write to: Bob Saindon, Executive Secretary, Lewis and Clark Trail Heritage Foundation, 172 Briarwood, Helena, Montana 59601.

For our traveling readers who want to plan a vacation anywhere in the northern Rocky Mountains (Lewis and Clark country), a new and unusual service is offered by Off the Beaten Path at 109 East Main Street, Bozeman, Montana 59715, phone (406) 586-1311. The owners, Bill and Pam Bryan, offer a personal travel-consulting service to help vacationers design travel plans to fit their own particular tastes, needs, and budgets. They are not a travel agency and do not lead tours. With their detailed knowledge of the area, they plan individual itineraries emphasizing "off the beaten path" experiences.

For an assortment of river trips in the West, the following offer many adventures. Doug and Loretta Tims and Mike McLeod conduct Idaho whitewater raft trips on the Middle Fork of the Salmon River; write to Northwest River Company, P.O. Box 403, Boise, Idaho 83701, phone (208) 344-7119. Also in Idaho, running on the Main, Middle, and Lower Forks of the Salmon is Aggipah River Trips, Box 425, Salmon, Idaho 83467, phone (208) 756-4167. Far Flung Adventures puts people and rivers together in New Mexico, the Texas Big Bend country, Alaska, and in Mexico on Rio Antigua and Rio Usumacinta; write to P.O. Box 31, Terlingua, Texas 79852, phone (915) 371-2489. Mr. and Mrs. Gaylord Stavely offer trips on the Colorado River in all parts of the Grand Canyon National Park; write to Canyoneers, Inc., P.O. Box 2997, Flagstaff, Arizona 86003, phone 1-800-525-0924. Trips on the Green River and on four sections of the Colorado are provided by Western River Expeditions, 7258 Racquet Club Drive, Salt Lake City, Utah 84121, phone (801) 942-6669.

TO COMBAT THE HEAT, WE INSTITUTE A SCHEDULE OF PULLING OVER EVERY HALF HOUR AND taking a short dip in the cool river. We invent the concept of a "pleasurometer" to measure various experiences, and decide that what we're doing is a nine on a scale of ten, missing only a case of iced beer in the gunwales of the canoe and two expensive cigars to push it to the top.

Wimmer's sons, Jonathan and Chris, paddle up next to our canoe. Chris smiles at his father and says, "By Godfrey, but this is fun!" (Wimmer has an enthusiasm for Teddy Roosevelt that he has instilled in the boys.)

At midday, we stop for lunch. Then Steve Ambrose, the three Wimmers, John Tubbs, and I take a strenuous one-hour hike to the Hole-in-the-Wall, an opening at the tip of a high bluff jutting out over the river. Curly suffers through the heat to tag along, becoming the first retriever ever to have visited the Hole-in-the-Wall *and* Needle's Eye in the same day. We are intent on making history as well as following it.

Back in the canoes, Ambrose tells me the story behind his interest in Lewis and Clark. "It was 1975," he says. "I was given a number of books to read, including one about Lewis and Clark. I'm ashamed to admit it, but here I was, a Ph.D. from one of the best American history departments in the nation, and I didn't know a thing about them. Starting at paragraph one, sentence one, I got hooked."

"Hooked" doesn't quite describe his condition. This is his sixth trip through the White Cliffs; he has retraced the entire trail three times. He has traveled the Lolo Trail in the Bitterroots of Idaho by truck and by backpack, with groups and with just his wife. Hooked? He decided the best place to celebrate the nation's bicentennial on the Fourth of July 1976 was at Lemhi Pass, where Lewis became the first American to cross the Continental Divide. Hooked? He once slept in a truck next to Lewis's grave in Tennessee. When a policeman stopped to move him along, Ambrose said, "Officer, you've got to understand; I'm in love with this man." The cop let him stay. And of course, he must be one of the few men alive to have read from the Lewis and Clark journals at a daughter's wedding. No, "hooked" is too mild a word. A fish that's been hooked doesn't keep coming back for more bait.

The Ambroses paddle off. Moira turns to me from the bow of their vessel to add a postscript to the story: "If I hear him say 'scenes of visionary enchantment' one more time, I may tip the canoe over."

We float past formations with names like Citadel Rock, the Cathedral, the Seven Sisters, and Steamboat Rock; past groupings that look like sandstone calliopes, chess figures, guards on a castle's battlements, cobra heads, mosques, anything else you can imagine; past walls of dark, reddish lava rock that descend the hills to the river shore, disappear under the water and emerge on the other side to climb again, walls that nature made as straight—and that seem as startlingly out of place in this barren wilderness—as the stone walls built by colonial settlers that can still be found deep in the forests of New England. We see ospreys, owls, Canadian geese, a solitary eagle soaring in one canyon, more pelicans, blue herons, and a few mule deer. Only the buffalo and the feared grizzly are missing.

Twenty-two miles from where we started this morning, we pull in for our second night. This spot is a rare one in the history of the Lewis and Clark expedition, because it is one of the few campsites used on both the westward and eastward journeys. Lewis and some of the men camped here on the return trip, moving hurriedly after a near disastrous fight with some Blackfeet Indians near the Upper Marias River in which two of the Indians were killed.

COURTESY DAYTON DUNCAN

These unusual sandstone formations were photographed from a spot near the Hole in the Wall. In his journal, Meriwether Lewis described this region along the Missouri as presenting "seens of visionary inchantment."

THE NIGHT THE EXPLORERS CAMPED HERE ON THEIR WAY WEST WAS THE END OF AN ADVENturous day for the Corps of Discovery, and as Lewis sat down on this spot on May 29, 1805, he had much to put in his journal. A buffalo bull had careened into the previous night's camp, nearly trampling the heads of some of the sleeping men; Lewis credits his dog with alerting the camp and chasing the beast away. The mouth of a "handsome" river had been passed, and Clark named it the Judith River in honor of Miss Julia (Judy) Hancock of Virginia, who in the years following the expedition would become Mrs. William Clark.

Just before reaching this campsite, the explorers had encountered a grisly scene: an Indian "buffalo jump." In order to "distroy vast herds of buffaloe at a stroke," Lewis writes, the Indians would sneak up on a herd and stampede them over the precipice of a river bluff. To decoy the frightened animals to the cliff, one Indian, disguised in a buffalo robe, would run in front of the herd like the lead bull, and then try to jump into a safe crevice while tons of animals crashed to their death hundreds of feet below. In one of his greatest understatements, Lewis notes that "the part of the decoy I am informed is extreamly dangerous." At the bottom of the jump, the expedition saw "the fragments of at least a hundred carcases they created a most horrid stench." Wolves were feeding on the remains; Clark speared one with his espontoon. A small river near the site of this carnage was named Slaughter River (it now has the less compelling name of Arrow River). The men were rewarded for the day's tough pull against the river's current with a ration of liquor, whch made them "all very merry."

As if they had been listening and decided to perform a modern reenactment of the journals as soon as the reading is completed, four black Angus cattle—Wimmer's sons have been calling cows "twentieth-century bison" during the day—amble into our camp. Curly responds on cue to chase them until they're a quarter mile away.

Dinner tonight, a mile upstream from Slaughter River, is buffalo roast, cole slaw, green beans, mashed potatoes and gravy, and French bread. Bob Singer tells some more river stories. Jim Wimmer opens his bottle of Scotch, which makes us all very merry. We all go to bed early, tired but satisfied.

This has been a delicious day, the kind whose taste lingers long after it ends, whose memory even months later activates all your senses. Good food, good conversation, spectacular scenery, and vivid experiences. The hot sun to warm your back, a cool river to escape into, and the luxury to enjoy them both. Simple pleasures. Trails to explore, mountains to climb, vistas to view, and good companions to share them with you. A day, like the surroundings, that will remain frozen in time.

The last day on the river is an easy ten-mile run to the Judith Landing, where the tour bus picks up Ambrose's group and where Singer's truck and canoe trailer are waiting. Our expedition is ending long before any of us wishes it to.

"I've got one last suggestion," Wimmer tells me after lunch just above the landing.

"What's that?"

"Let's swim our canoe to the landing. There's cold beer and some cigars in the bus when we get there."

"My pleasurometer will be broken forever."

COURTESY DAYTON DUNCAN

The voyagers rest near the Hole in the Wall: Jim Wimmer (holding hat) and Steve Ambrose, with Wimmer's sons at either end.

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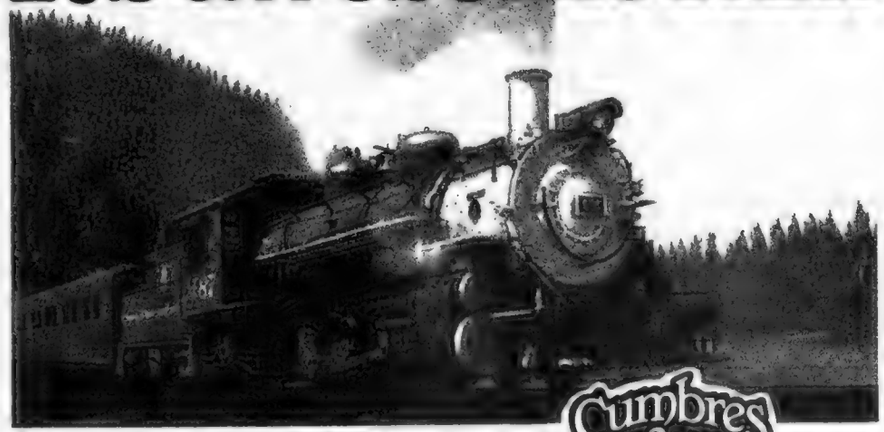

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PLACES TO STAY

PHOTO BY AUTHOR

Enjoy the Best of Past and Present at Denver's Oxford–Alexis Hotel

by Francis L. Fugate

To one who stayed at Denver's Oxford Hotel during its seedy days in the 1940s, the recent renovation is nothing short of a miracle. The venerable structure has been restored to its posh 1891 Victorian splendor while incorporating all of the modern amenities. But the machinery of modernization does not show: somehow the pipes and wires have been hidden.

My first stay at the Oxford was in 1946. I was returning from twenty-one months overseas—actually 651 days as tallied by scratches on my battered canteen. My wife got the reservation, the only vacant room in town during those days of tight housing. She arrived first and met me at the railroad station only a block down the street. We wasted no time getting to the hotel. The manager met us in the lobby and focused accusing eyes on Roberta.

"Miss, you will have to entertain your gentleman friend on the mezzanine." After we got that situation straightened out, it was two days before we noticed the down-at-the-heels art deco furnishings, draping electric wires, and thumping heat pipes.

Today's Oxford bears no resemblance to that picture. It closed for renovation in 1979. Over three years and $12 million later, it opened on June 19, 1983, as a restored landmark on the National Register of Historic Places.

Outside, the five-story Richardsonian brick facade was cleaned, repointed, and repaired. The inside was rewired, replumbed, reheated, and air conditioned. Interior restoration started from old photographs. Then, a set of original blueprints by architect Frank E. Edbrooke was found. False ceilings were ripped away, hidden closets and alcoves were uncovered, revealing the hotel's original features.

Some chandeliers were stripped of paint and found to be sterling silver. Hallway carpets were woven to match the bottom layer. English and French antiques were imported to furnish the eighty-two rooms, hallways, and lobby. The rare stained-glass ceiling that graces a private dining room off the lobby was cleaned and refurbished to its former glory. A number of rooms, including the Presidential Suite, have canopied beds. The net effect creates the feeling of a Victorian English gentlemen's club.

During the 1930s, Denver architect Charles Jaka had remodeled the Oxford, transforming it to an art deco showcase. James Kattman, principal of the 1980 design team, decided to retain the art deco style in twelve rooms. Also, the Cruise Room bar, where many thirsty Denverites celebrated repeal of the Prohibition Amendment, was refurbished in art deco with neon lights around the room's perimeter, double chrome stripping outlining the bar, and of course a vintage juke box. The original etched panels by artist Alley Henson (depictions of drinking toasts around the world) were discovered in the basement and reinstalled. This room had been modeled after a bar on the *Queen Mary,* hence the name Cruise Room. Everything in it is original except for the bar top and booth upholstery material. Renovation of the Cruise Room won an award from the Art Deco Societies of America.

Thoroughly modern in its day, the Oxford was built in 1891 to serve traffic from Denver's new Union Station, just down the street. The architect wrapped the hotel around a light well to give each room an abundance of light. The Oxford's appointments included antique oak furniture, marble and carpet floors, frescoed walls, silver chandeliers, and glistening stained glass. With its own dining room, barber shop, library, pharmacy, Western Union office, stables, and a splended saloon, the Oxford was a city within a city during the crest of the Colorado silver bonanza.

Guests could take the "vertical railway" (elevator) to upper floors to watch the bustle on Seventeenth Street: tourists, street vendors, businessmen, bums, shady ladies, con men, and families dodged horses and hacks, streetcars and delivery wagons.

The third floor is reputed to have a resident ghost. It seems Bat Masterson and Mattie Silk's husband had a hand in the mysterious death of a wealthy Californian whose spirit now refuses to take leave of the scene of his

demise. I occupied a third floor room and made every effort to meet the unfortunate Californian without success.

Guests have included Teddy Roosevelt and Harry Truman. Colorado Governor Billy Adams preferred the Oxford to other Denver hotels, and Jack Dempsey slept there. During its heyday, the Oxford was a favorite haunt of newspapermen Ernie Pyle and Gene Fowler. Old Denverites patronized it for Sunday dinner, and first-class passengers who arrived on the morning "Zephyr" skipped breakfast on the train in favor of the hotel's famous sugar doughnuts and coffee.

With the decline of rail traffic, both the hotel and the neighborhood fell upon hard times. They received new life from the restoration of Denver's famous Larimer Square and the renovation of Sixteenth Street as a major shopping district.

Modern guests are definitely pampered. Upon arrival at your room, you find a bottle of sherry and two glasses, a basket of toiletry items, and a robe. When you return to your room to retire, you find the bed turned down and a chocolate awaiting. If you leave your shoes outside your door, they will be shined during the night. In the morning the local newspaper of your choice is delivered. Continental breakfast is included, either in your room or in the Sage Restaurant. A twenty-four-hour concierge and night butler is stationed at a rolltop desk in the lobby to await your call. Teddy Roosevelt didn't have it any better. If you are a connoisseur of historic hotels, this one is a must for your collection.

The Oxford is located at 1600 Seventeenth Street in downtown Denver, one block from the city's venerable train station, a twenty-minute cab ride from Stapleton International Airport. Historic Larimer Square, the Sixteenth Street Mall, the Denver Center for the Performing Arts, and the downtown business and financial districts are within walking distance. On one of the nation's most efficient public transportation systems, dubbed "The Ride," you can roam the Denver area at minimal cost, even as far away as Boulder.

Room rates start at $105 single. Weekend packages range from $68, and you can celebrate an unforgettable honeymoon or anniversary in the Presidential Suite, complete with Dom Perignon champagne for $350 per couple.

For reservations: The Oxford–Alexis Hotel, 1600 Sixteenth St., Denver, CO 80202. Tel. (303) 628-5400 or (800) 228-5838.

Francis L. Fugate *is Professor Emeritus of English at the University of Texas at El Paso. He has reported on a number of hotels and inns for AMERICAN WEST readers.*

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ROBERT BREWSTER STANTON THREW HIS HAT down in disgust. He couldn't believe it! Here he was trying to please none other than railroad tycoon Jay Gould and finish an engineering feat before the dead of a Rocky Mountain winter, and the contractors had erected the major bridge of the project *backward*. Every inch of elevation gained on this rail line was vital, and now instead of a bridge that ran steadily uphill, the support towers had been installed in reverse order so that it ran *downhill!*

The point of Stanton's chagrin lay just southwest of the mining town of Georgetown, Colorado, which had long touted itself as the "Silver Queen of the Rockies." Georgetown had thought its future assured on that summer day in 1877 when the first locomotive of William A. H. Loveland's Colorado Central Railroad steamed into town. For a decade, the Colorado Central's narrow gauge track had pushed slowly westward up the Clear Creek valley from the plains west of Denver. Georgetown was to be just another stop on the way to the silver riches of Leadville and the central Rockies, across the Continental Divide to the west.

However, just beyond Georgetown, the valley narrowed into a rocky defile known as Devil's Gate and then climbed sharply to Silver Plume, a mining town only two miles distant but a steep 638 feet higher than Georgetown. Such an elevation gain in two miles would require a grade of more than six percent—well beyond the four percent limits of the most hardy of narrow gauge locomotives.

This challenging terrain, as well as a series of confusing corporate battles, delayed the railroad's advance beyond Georgetown. But by 1883, Jay Gould had wrestled control of the Colorado Central away from Loveland and his Colorado investors and sent a Union Pacific engineer to design a way for the Georgetown, Breckenridge & Leadville Railway (a thinly disguised Gould subsidiary) to continue further west.

Engineer Robert Blickensderfer reduced the grade between Georgetown and Silver Plume to less than four percent by surveying more than four miles of curves and one grand Loop whereby the railroad crossed over itself on a 300-foot-long trestle. The job of implementing Blickensderfer's survey fell to Robert Brewster Stanton, another engineer equal to the task. Even more visionary than Stanton's Georgetown Loop work were his later surveys of the Grand Canyon and much of the Colorado River Basin for feasible railroad routes. His book, *Colorado River Controversies* (first published in 1932; reissued in 1982 by Westwater Books in Boulder City, Nevada) remains one of the definitive early works on the river.

Stanton designed the "High Bridge" of the Loop on a curve with a grade of two percent. Eight thirty-foot iron-plate girder sections and a sixty-foot-lattice center girder sat on four four-legged support towers that rested on abutments of native Silver Plume granite. The bridge deck was approximately ninety-five feet above tumbling Clear Creek and seventy-five feet above the lower track.

Stanton's rejection of the initial, spindly structure came just after a Jay Gould special had carried the tycoon himself to inspect the end of track at the bridge site. Even as Gould viewed the scene at Devil's Gate, iron fabricated by Clark

With smoke ballooning mightily from its stack, a small steam engine makes ready to take passengers from Silver Plume to Georgetown on the reconstructed, narrow gauge Georgetown Loop.

COURTESY VIRGINIA HOPKINS

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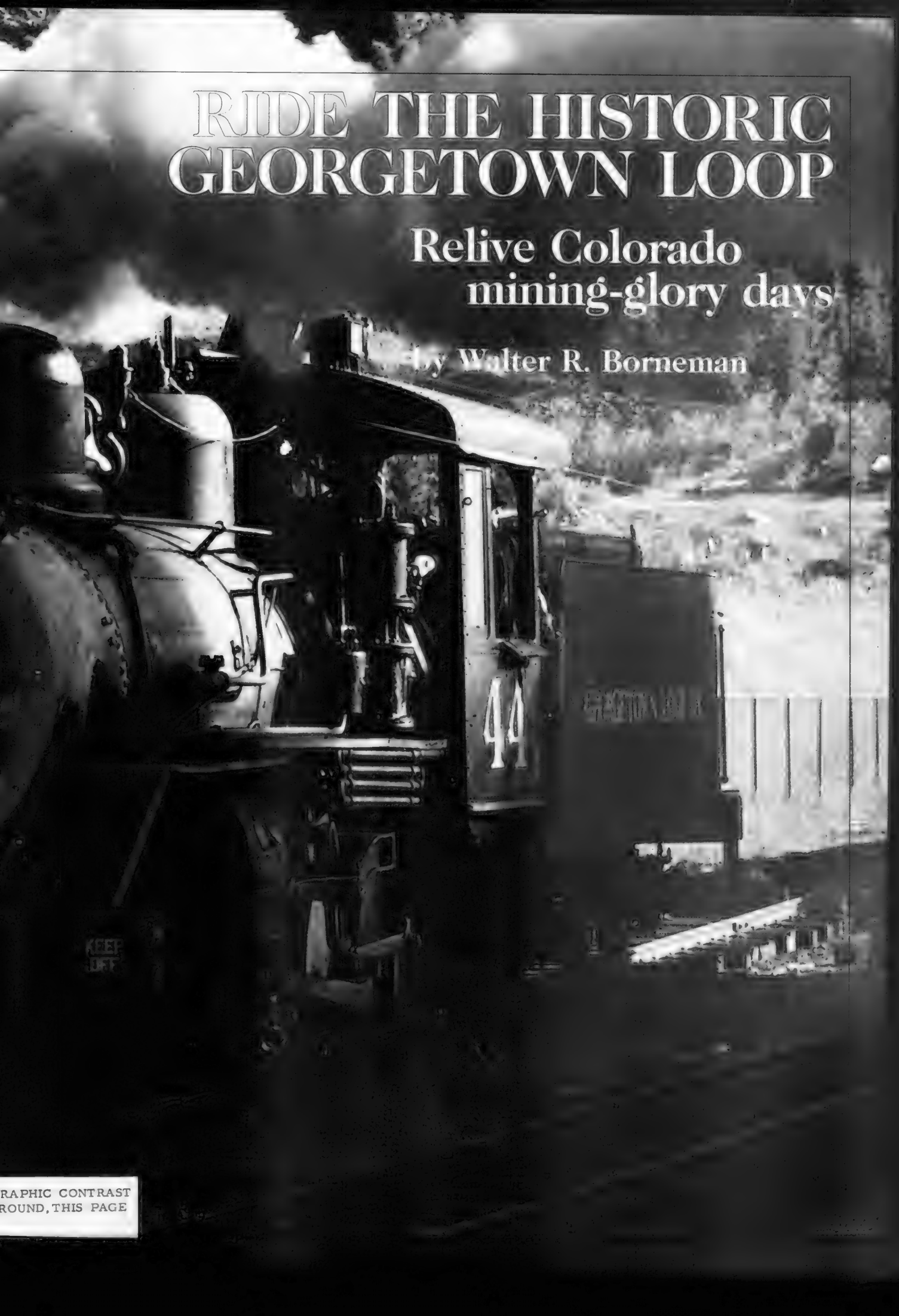

RAPHIC CONTRAST
ROUND, THIS PAGE

Reeves and Company (later the Phoenix Bridge Company) of Phoenixville, Pennsylvania, was arriving on site to be riveted together and hoisted into place. Not only did Stanton find the towers reversed, he also found some of the riveting defective. The *Georgetown Courier* reported that first-class riveters were hard to find because "a number of men engaged for that purpose refused to work on the bridge when they arrived here and viewed the dangerous structure, not withstanding that high wages were offered."

Following Stanton's rejection, Clark Reeves and Company worked with lightning speed to remedy the problems so that on January 24, 1884, the *Courier* could report that the Devil's Gate Bridge was completed: "Tis done at last. The last stroke on one of the most wonderful viaducts ever constructed in the Rocky Mountains was made yesterday. The structure is now complete and ready for the ties." Stanton gave his approval to this second completion, and trains steamed around the Loop and into Silver Plume in March 1884.

BY THEN, THE RAILROAD'S CONSTRUCTION further west was in doubt. While the geographic challenges of surmounting the Continental Divide were great, the key reason the railroad advanced no further than six miles west of Silver Plume was that the indomitable Jay Gould had already reached the great prize of central Colorado—the silver mines of Leadville—by another tentacle of his empire, the Denver South Park & Pacific Railroad. (See "The Race for the Gunnison Country" by Walter R. Borneman in AMERICAN WEST, January/February 1984.) Additionally, Gould's race to build Colorado's first transcontinental link had been lost to William Jackson Palmer's Denver & Rio Grande Railway. Thus, there was no prize lucrative enough to summon the same caliber of engineering toughness and great financial investment that had conquered Devil's Gate to surmount the Continental Divide and push further west.

Instead, as dreams of mining fortunes and transcontinental schemes faded, the Georgetown Loop began to mine what was already a valued Colorado resource—tourists. No sooner was the Loop completed than famed western photographer William Henry Jackson visited there to photograph promotional scenes for the line. As the years went by, tourists came in increasing numbers to experience "that famous knot in a railroad" and to "do the Loop." When one sophisticated Victorian lady apologized to her Denver hostess for arriving in a sooty condition after such an excursion, her hostess matter of factly brushed off her embarrassment by assuring her: "Never mind, my dear. We have all been around the Loop."

During its glory years, the Georgetown–Silver Plume branch operated at a hectic pace. One afternoon two engineers suddenly found their trains steaming toward one another right in the middle of the Loop! A Denver-bound passenger train had failed to wait at Silver Plume for the arrival of No. 49 before starting for Georgetown. The impatient engineer, who had no doubt planned to beat a late-running No. 49 to Georgetown, then had to back his train to Silver Plume. Slow speeds and relatively high visibility of the route ahead had prevented any disaster. Later twenty demerits were entered on the record of engineer W. H. Brown for failing to report the incident.

By the early twentieth century, two events signalled the beginning of the glorious, if short-lived, zenith of the Loop's operation. The first was the construction of the ambitious Argentine Central Railway, which led off southwest of Silver Plume to the summit of McClellan Mountain, almost 14,000 feet in elevation and a mile higher than Silver Plume. The Argentine was built to service mines in the area, but in later years it catered to tourists. The second event was the completion of the spine-tingling Sunrise Peak Aerial Tramway, which climbed south from Silver Plume to the summit of Sunrise Peak, offering tourists a gondola ride amid scenic grandeur. Together with the Loop (then part of the Colorado & Southern system), these operations attracted numerous tourists, and the three became a must for every adventurous traveler in the Georgetown area. By 1914 the two mountain-peak lines faltered (the Argentine Central's owner was a Methodist minister who refused to operate the line on Sunday, the biggest tourist day of the week), and the tourist heydey was over.

By the time World War I ended and the boys returned from "over there," the developing age of the automobile put a damper on such rail excursions. As the twenties and thirties slipped by, the line up Clear Creek became a sleepy country railroad, quietly serving the hangers-on who still dreamed of extracting bonanzas from the surrounding hills.

In the fall of 1939, the Colorado & Southern, faced with the reality of ever-declining revenues, abandoned the Loop line. The rails were removed, and the Devil's Gate Bridge was dismantled. The iron of the famed High Bridge commanded the sum of $450 when sold for scrap, and one of its granite abutments was demolished to make way for a new paved highway.

AND YET, SO MUCH HISTORICAL SIGNIFICANCE remained. The Clear Creek valley captured the attention of James Grafton Rogers, an attorney, diplomat, and historian, who saw the valley as the place to preserve and interpret the impact of railroads and mining on the development of Colorado and the West. In 1959, while Chairman of the Board of the Colorado Historical Society, Rogers convinced Stanley T. Wallbank, a Denver attorney with mining interests in the valley, to donate to the Society almost one hundred acres of mining claims between Georgetown and Silver Plume. Rogers's vision and Wallbank's donation formed the nucleus of the Georgetown Loop Historic Mining and Railroad Park.

In the decades that followed, dedicated volunteers and a partnership of government agencies, foundations, and businesses joined to restore and preserve the rich legacies of the Clear Creek valley. In the mid-1960s the Colorado Department of Highways decided to locate the route of Interstate 70 high on the mountainside between Georgetown and Silver Plume, thus leaving untouched the original railroad grade and high-bridge site. In 1982 the Boettcher Foundation granted funds to reconstruct the Devil's Gate Bridge in memory of

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(Above) ***This turn of the century photograph shows a Colorado & Southern train steaming across Devil's Gate Bridge on the Georgetown Loop. The view looks south toward Silver Plume. The train has already passed under the bridge that was originally built backwards and is now proceeding upgrade across the trestle.*** **(Left)** ***After the completion of the Loop, railroad officials engaged famed photographer William Henry Jackson to take promotional photographs. In this snowy scene Jackson shows four trains on the line, including the special with his photo car in the foreground, headed toward Silver Plume.***

E. Warren Willard, a Boettcher trustee and former chairman of the Colorado Historical Society.

The $1 million Boettcher grant was the long-awaited impetus to reconstruct the bridge, the most visible aspect of the historic park. On March 8, 1983, the engineering firm of The URS Company held a pre-bid conference for potential bidders on site amid two feet of snow. Not unlike some of Stanton's riveters in 1883, several contractors took one look at the magnitude of the job and promptly headed back to Georgetown for coffee.

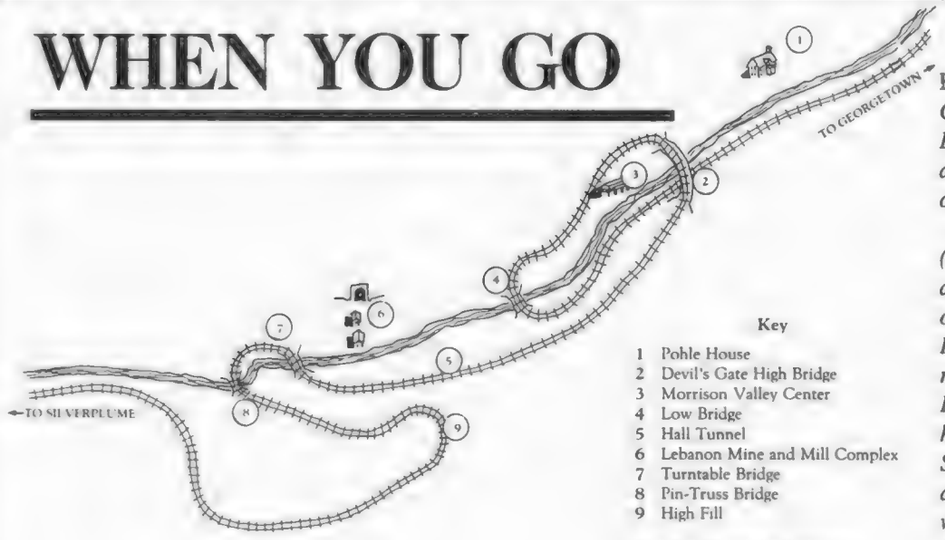
Two months later, dignitaries joined the successful low bidder, Flatiron Structures Company, for a ground-breaking ceremony in yet another spring snowstorm. Byron Guanella, dean of the Clear Creek County Commissioners and a lifelong resident of the valley, reminisced about his boyhood experiences of lugging huge boulders onto the original high bridge and then dropping them into Clear Creek below to see the splash.

A year later, just one century and two months from the day the first locomotives steamed across the original Devil's Gate Bridge, two double-headed Shay locomotives eased gingerly onto the reconstructed span. There were some differences of course. The 1984 bridge had direct engineering and construction costs of almost $1 million—a far cry from the 1939 scrap price—and in deference to increased safety standards, its tower supports were a little stouter. But as narrow gauge, steam locomotives once more began to carry sightseers on the complete circle of the Georgetown Loop, there was satisfaction that an important part of Colorado and the West's heritage had been preserved. And, amidst sky-reaching cranes and modern machinery, there was a healthy respect for the accomplishments of Robert Brewster Stanton and the workers of a century ago.

As part of the Georgetown Loop Historic Mining and Railroad Park, the Loop line runs from the Morrison Valley Center (about a half-mile west of Georgetown) to Silver Plume and back. In 1984 the concessionaire who operates the railroad for the Colorado Historical Society introduced an acrimonious controversy when he proposed that the line be extended into the city limits of the Town of Georgetown. While many business people supported the proposal, a citizens group concerned about the environmental impact opposed the extension. After more than two years of complex studies and sometimes-heated public hearings, the town council quietly dropped the idea. Meanwhile, the Colorado Historical Society concentrated its efforts in Silver Plume and in 1986 completed the restoration of the original Silver Plume Depot and the construction of a locomotive maintenance facility and interpretive area.

Walter R. Borneman *is a Colorado attorney and historian. He is the author of* Colorado's Other Mountains: A Climbing Guide to Selected Peaks below Fourteen Thousand Feet *and is the coauthor of* A Climbing Guide to Colorado Fourteeners.

WHEN YOU GO



Key

1 Pohle House
2 Devil's Gate High Bridge
3 Morrison Valley Center
4 Low Bridge
5 Hall Tunnel
6 Lebanon Mine and Mill Complex
7 Turntable Bridge
8 Pin-Truss Bridge
9 High Fill

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The Georgetown Loop Railroad operates a number of trains daily from Memorial Day through Labor Day. A roundtrip over the six-mile reconstructed Loop, including the Devil's Gate Bridge, takes about an hour. You may start at either Georgetown (Morrison Valley Center) or at Silver Plume. Visitors who wish to take the optional guided walking tour of the Lebanon Silver Mine (an additional hour) must board at Silver Plume. You can tour the mine and be picked up the next time the train leaves Silver Plume to complete your roundtrip train ride. Reservations must *be made for all groups. Individuals wanting to take the mine tour should also make reservations. Reservations are not taken for individual train trips.*

Visitors may want to take walking tours of both Georgetown and Silver Plume on their own. Guide to the Georgetown Silver Plume Historic District, *a booklet published by the Cordillera Press, Inc., P.O. Box 3699, Evergreen, Colorado 80439, provides maps and includes photographs and short histories of each of the historic buildings on the tours.*

Old mining-town Silver Plume (population 150–200) has overnight accommodations for visitors at one place only, the Brewery Inn Bed & Breakfast. The Inn is a converted two-story Victorian residence, which is open the year around. Proprietors of the Brewery Inn also operate a homey pub next door called the Plume Saloon, which offers a short but good menu and a fireplace to warm your feet in the winter. Rates at the Inn range from $35 to $55 a night, depending on the number of persons and the season. For information, call (303) 571-1151.

Georgetown is about fifty miles west of Denver on Interstate 70. Take Exit 228 for Georgetown, Exit 226 for Silver Plume. Both exits are east of the Eisenhower Tunnel.

For information, schedules, reservations, write to Georgetown Loop Railroad, P.O. Box 217, Georgetown, Colorado 80444. Or telephone: to Georgetown (303) 569-2403; to Denver (303) 279-6101.

COURTESY VIRGINIA HOPKINS

WESTERN CAMP TALES

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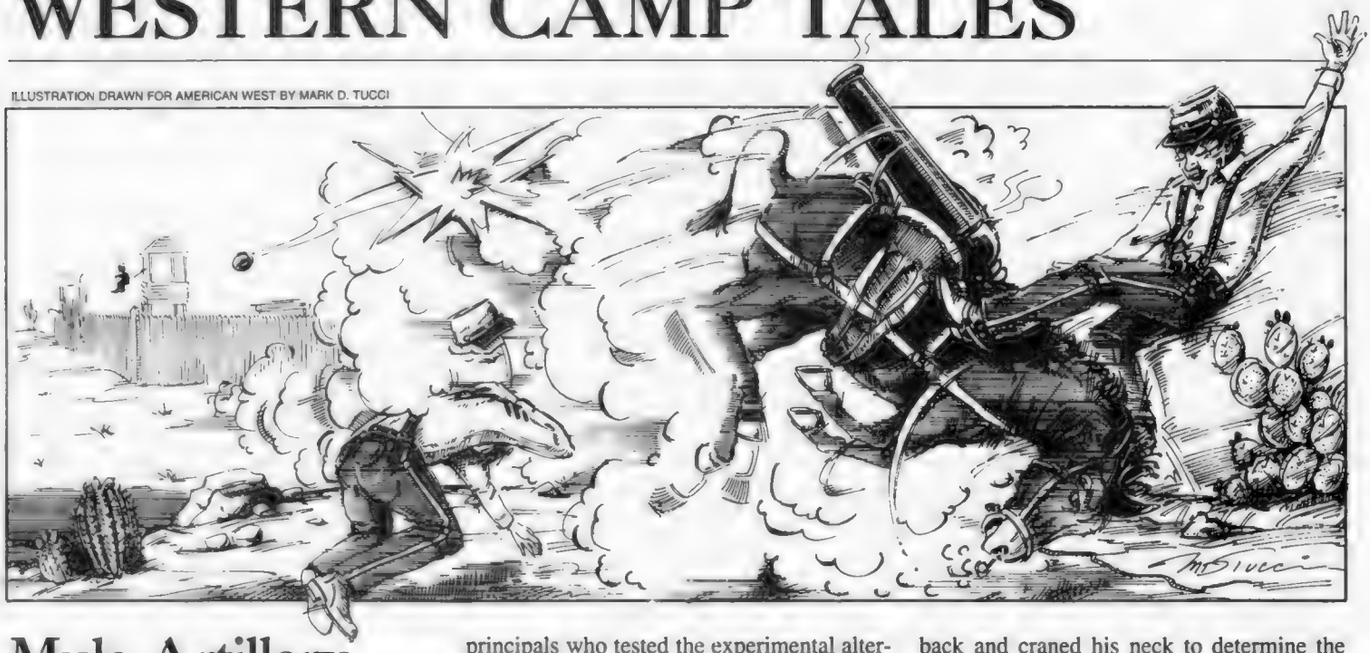

Mule Artillery

by Mike Blakely

Frontiersmen with a knowledge of Indian warfare and its weaponry scoffed at the U.S. Army's policy of providing frontier posts with howitzer cannon. Employing the big guns against wily Indians made about as much sense as "hitting a hummingbird with a brickbat" or "keeping a bulldog to chase mosquitoes." Rugged country simply defied the transport of gun carriages in pursuit of Indians.

Someone eventually conceived an alternative "out in a certain western fort," according to John Phoenix—the pseudonym and alter ego of George H. Derby, Lieutenant, U.S. Army. George H. Derby was graduated from West Point in 1846. He survived wounds in the War with Mexico. He explored the lower Colorado River, southern California, and the forests of the Northwest. He built government roads and dams from San Diego to Vancouver. In his spare time, under the pen name of John Phoenix, Lt. Derby recorded the humor of the West in witty articles (truthful or half-truthful) published by newspapers and magazines from San Francisco to New York.

Phoenix didn't mention the names of the principals who tested the experimental alternative to spoke-wheeled gun carriages, and for some reason he didn't say at which particular fort the testing took place. Perhaps he swore to protect the identities of those involved from the embarrassment that ensued. He did note that "no report of the results of the experiment was ever sent to the War Department."

The major out in John Phoenix's "certain western fort" hatched a brainstorm that might have revolutionized the tactics of frontier warfare. All the officers of the post joined in on the experiment with great interest. The commandant rigged a pack saddle to accommodate a howitzer cannon. The adjutant helped strap the experimental contraption to the back of the post's most stolid ambulance mule. The lieutenants took a detail down a nearby bluff to set up a target at the riverbank.

The anxious officers finally led their steadfast beast of burden to the bluff, backed the quadruped up to the edge of the precipice, and positioned the muzzle of the howitzer to bear over the animal's rump. The major loaded the cannon with a ball cartridge, dropped a time fuze in the touchhole, and held a match flame to it.

The officers stood around the front of the mule in a semicircle, awaiting the outcome of the shot. But the stoic, old ambulance mule became annoyed at the fizzing on his back and craned his neck to determine the source. Not being able to find it, he turned, causing the howitzer to sweep around the horizon and point into the panic-stricken face of each successive officer in the semicircle. The mule became so vexed that he continued in this whirling mode, making a revolution every ten seconds.

The commandant climbed a tree. The lieutenants sprang over the bluff. The adjutant sprinted for the fort. The major simply rolled to the ground with a groan.

At last the howitzer roared. The recoil lifted the mule, rump first, into a somersaulting plunge down the bluff to the riverbank. The cannonball whistled off toward the fort, struck the chimney of the major's quarters, knocked bricks into the parlor, and so frightened the major's wife that she suffered "convulsions."

The major then decided his idea perhaps lacked the merit he had first thought. When he trudged back into the fort, his wife made him certain of it.

For further reading: John Phoenix's story of mule artillery is in *A Treasury of Western Folklore*, edited by B. A. Botkin (New York: Bonanza Books, 1975). A biography of George H. Derby is *John Phoenix, Esq.* by George R. Stewart (New York: Henry Holt & Co., 1937).

Mike Blakely *writes a syndicated column on Texas history that runs in a number of newspapers.*

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The new Ruger P-85 semi-automatic pistol is the end product of a Ruger commitment to high-tech engineering and the relentless pursuit of perfection. This lightweight, compact, 15-shot, 9mm, double-action auto is reliable and simple to operate and maintain.

All parts are designed to meet or exceed U.S. Military specifications. Its advanced features, easy takedown, accuracy and reliability all contribute to its desirability for sporting use, competitive shooting, personal defense and as a law enforcement and military sidearm.

RUGER EMPLOYEES PRODUCE ANOTHER ONE-MILLION PRODUCT

The one millionth Ruger M-77 joins the ranks of five other Ruger guns which have already taken their place in sporting arms history by exceeding the one millionth mark. The other million "plus" Ruger guns are: the Ruger "old model" single-action revolver (1970); the Ruger Model 10/22 autoloading carbine (1978); the Standard and Mark I semi-automatic rimfire pistol (1979); the Ruger "New Model" single-action revolver (1979); and, the Ruger double-action revolver in Security-Six, Service-Six, and Speed-Six models (1983).

The company has achieved this singular acceptance in its field in less than forty years with a reputation for producing finely conceived firearms with an unparalleled record of quality control, safety, and reliability in the field at a fair price.

A large percentage of Ruger sporting arms are sold through the specialty gun dealer who provides expertise and "personal service" in the day-to-day business of meeting the requirements of the hunting, shooting, and law enforcement communities. Many of these dealers are listed in the Yellow Pages under headings such as *Guns*, *Gunsmiths*, and *Sporting Goods*. To experience the genuine pleasure that comes from handling fine quality Ruger firearms, visit and support your independent stocking gun dealer.

"We're coming on strong" at the Ruger plant in Newport, New Hampshire, as seen in this photo which shows approximately 800 of the more than 1500 quality-conscious people who are employed in five Ruger manufacturing facilities across the country. All of us at Ruger are dedicated to manufacturing sporting guns of the highest quality, strength and reliability. Every Ruger firearm is tested by actual shooting on our ranges before shipping.

ABOUT OUR COVER . . . ABOUT CONSERVATION . . . ABOUT SPORTSMEN . . .

To many sportsmen our cover painting, *Alaskan Brown Bear Out of the Shadows* by one of North America's greatest game-animal artists, Carl Rungius (1869-1959), exemplifies the objectives of the Pittman-Robertson Federal Aid in Wildlife Restoration Act which marks its fiftieth anniversary in 1987.

Much of the wilderness and its wildlife inhabitants as seen through Mr. Rungius' eyes has been restored as a result of the successful implementation of Pittman-Robertson. This unique program in which *hunters pay for conservation* and hunter safety education is funded by a federal excise tax on firearms, ammunition and archery equipment. Since its inception Pittman-Robertson has provided the impetus for the preservation and perpetuation of vast populations of game birds and animals, particularly of those many species once thought to be extinct. The success of this program is a tribute to the millions of knowledgeable hunters who have helped make it possible.

RUGER® SINGLE-ACTION REVOLVERS

RUGER® BISLEY SINGLE-ACTION REVOLVERS

Ruger's Bisley mates a target shooting tradition with a modernized version of the Bisley grip shape to suit the most discriminating marksman. Offered in two frame sizes with roll engraved, non-fluted cylinders. Chambered for a variety of handgun cartridges for target shooting and hunting.

Stainless steel model.

New Model Super Single-Six

New Model Single-Six .32 H&R

NEW MODEL SUPER SINGLE-SIX® & .32 H&R REVOLVERS

The Ruger Single-Six was introduced over three decades ago and remains one of the most coveted single-actions. The patented Ruger transfer-bar ignition mechanism and other refinements have been features of New Models since 1973.

Originally chambered for the .22 Long Rifle Cartridge, the Single-Six is now offered in the new .32 H&R Magnum caliber, a hard-hitting small game, varmint and target load.

New Model Blackhawk

New Model Super Blackhawk

Stainless steel model.

NEW MODEL BLACKHAWK® & SUPER BLACKHAWK® REVOLVERS

Ruger Blackhawk revolvers are expressly engineered for use with powerful modern centerfire cartridges. They incorporate all the best features of the Ruger New Model centerfire single-action design, including the transfer bar ignition mechanism.

The simplicity and dependability of our single-action revolver is legendary among outdoorsmen. Available in: .30 Carbine, .38 Special, .357 Mag., .41 Mag., .44 Mag. and .45 Long Colt.

RUGER®

Shown Actual Size

Service-Six

Stainless steel model.
Goncalo Alves grips.

Speed-Six

Stainless steel model.

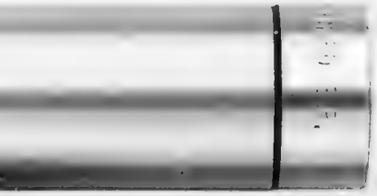
RUGER SERVICE-SIX® AND SPEED-SIX® REVOLVERS

These two Ruger double-action revolvers are reliable, durable, and perfectly mated to the .357 Magnum and .38 Special cartridges.

Over one million of these revolvers in this series have been made for use by sportsmen and the law enforcement community around the world. Available in blued steel and stainless steel, with 2 3/4" and 4" barrels, and Goncalo Alves wood or rubber grip panels.

NEW GENERATION DOUBLE-ACTION REVOLVERS FOR HUNTING AND PERSONAL PROTECTION

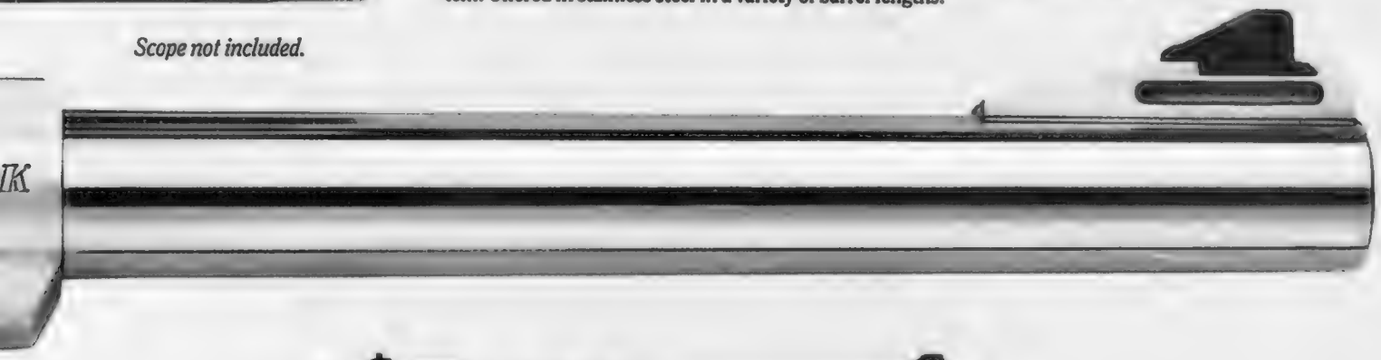
RUGER SUPER REDHAWK™ DOUBLE-ACTION REVOLVER



The Super Redhawk is seen as the ultimate development in a heavy frame .44 Magnum double-action revolver of unusual appeal for today's hunter and metallic silhouette shooter. It has all the mechanical features and patented improvements of Ruger's newest double-action revolvers. Unique new Ruger Cushioned Grip panels are anatomically designed to fit the hands of a majority of shooters.

The extended frame is designed to accommodate the Ruger Integral Scope Mounting System which positions the scope rearward for superior balance and performance. Interchangeable front sight system. Offered in stainless steel in a variety of barrel lengths.

Scope not included.



Stainless steel model.

NEW

RUGER GP 100™ DOUBLE-ACTION REVOLVERS

Designed as the ultimate .357 Magnum for police and personal defense use, the new GP 100 includes a heavy frame, rugged .357 Magnum cylinder, and cushioned grip panels which are anatomically designed to fit the hands of the majority of shooters.

A full length ejector rod shroud helps to achieve the slight muzzle-heavy balance considered desirable for rapid double-action firing. Interchangeable front sight system. Available with 4" and 6" barrels, blued and stainless.

RUGER REDHAWK® DOUBLE-ACTION REVOLVERS

Knowledgeable sportsmen reaching for perfection in a big bore handgun will find the Redhawk demonstrates its superiority whether silhouette shooting or big game hunting. Scope sight models incorporate bases for Ruger rings. Blued finish or stainless steel. Calibers: .41 Mag., and .44 Mag.

RUGER® RIFLES, CARBINES & SHOTGUNS

NEW

Scope not included.

RUGER MINI THIRTY™ SEMI-AUTOMATIC RIFLE

Ruger's new Mini Thirty chambered for the 7.62 x 39mm cartridge is destined to become one of America's most popular deer rifles. This lightweight, compact new sporter (approximately the same size as the Mini-14) is ideal for hunting whitetail and other medium size game in heavy cover. Designed with Ruger Integral Scope Mounts for telescopic sights. One inch Ruger rings included.

Scope not included.

Ranch Rifle

RUGER MINI-14® AND RANCH RIFLE®

The Mini-14 and Ruger Ranch Rifle (illustrated) are rugged, easy handling, lightweight semi-automatics. The Ranch Rifle is designed for use with telescopic sights. Both the Mini-14 and Ranch Rifle are available in full and folding stock models that are ideal for camping and boating. Offered in blued alloy and stainless steel. Caliber: .223 Rem.

Scope not included.

RUGER 77/22™ RIMFIRE BOLT-ACTION RIFLE

The new Ruger .22 rimfire bolt-action is an elegant small game and target rifle. Unique new 3-position safety offers a new dimension in security. Ruger 10-shot rotary magazine provides smooth feeding. Receiver with integral scope bases accommodate Ruger rings.

RUGER 10/22® AUTOLOADING CARBINE

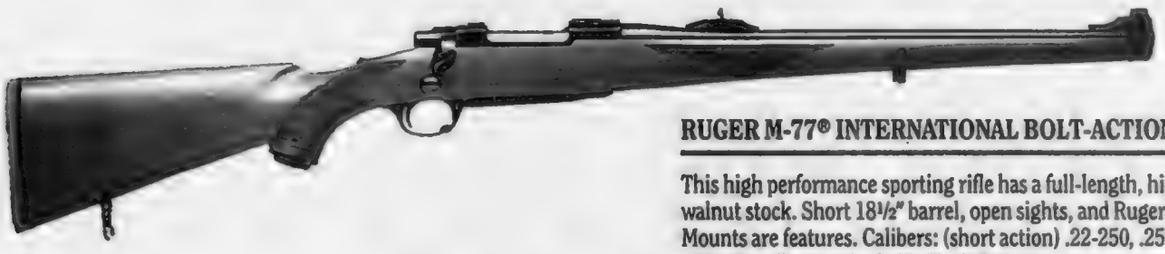
The Ruger 10/22 offers light weight, short overall length, and mechanical dependability. A 10-shot rotary magazine handles .22 Long Rifle cartridges. The reliable Ruger 10/22 is an excellent choice for small game hunters, target practice or plinking. Standard model or Deluxe Sporter offered.

RUGER® "RED LABEL" OVER & UNDER SHOTGUNS

A precision-engineered and manufactured shotgun of exceptional value and quality. Excellent balance and superb swing provide superior over and under performance. Offered with 3" chambers in 12 and 20 gauge with 26" or 28" barrels in standard choke combinations.

RUGER M-77® BOLT-ACTION RIFLE

Prized as a trophy rifle, this versatile bolt-action is used to hunt all sizes and species of game. Receivers incorporate integral scope bases that accommodate Ruger rings. Available in both magnum and short actions in calibers ranging from .22-250 to .458 Mag.

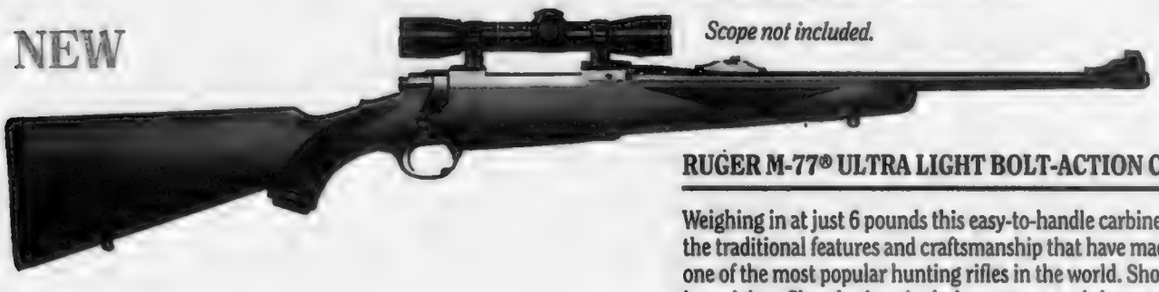


RUGER M-77® INTERNATIONAL BOLT-ACTION RIFLE

This high performance sporting rifle has a full-length, high grade American walnut stock. Short 18½" barrel, open sights, and Ruger Integral Scope Mounts are features. Calibers: (short action) .22-250, .250-3000, .243 and .308 Win., (long action) .30-06, .270 Win.

Scope not included.

NEW



RUGER M-77® ULTRA LIGHT BOLT-ACTION CARBINE

Weighing in at just 6 pounds this easy-to-handle carbine encompasses all of the traditional features and craftsmanship that have made the Ruger M-77 one of the most popular hunting rifles in the world. Short 18½" barrel with iron sights. Chamberings include magnum and short action calibers: .270 Win., .30-06, .243 and .308.

RUGER® NO. 1 SINGLE-SHOT RIFLES

The Ruger No. 1 Light, Medium Sporter, and No. 1 Tropical Rifles are considered by many to be the ultimate development of a single-shot rifle. These classic rifles test the skill of the dedicated big-game hunter. Alexander Henry style forearm, adjustable folding leaf rear sight, gold bead front sight. Available in a range of calibers, barrel lengths and weights.

RUGER® NO. 1 STANDARD AND SPECIAL VARMINTER RIFLES

Standard model has a medium 26" barrel, semi-beavertail forearm, quarter rib with one inch Ruger rings. Varmint model with heavy 24" barrel is tapped for target scope blocks, one inch Ruger rings included. Available in a variety of sporting and varmint calibers.

RUGER® NO. 1 INTERNATIONAL RIFLE

Lightweight 20" barrel. Full length forend, adjustable folding leaf rear sight mounted on quarter rib with ramp front sight base and dovetail type gold bead front sight. Calibers: .243 Win., .30-06, .270 Win., and 7 x 57mm. Weight: Approx. 7¼ pounds.

RUGER® WORLD'S FAVORITE .22 PISTOLS

Stainless steel model.

RUGER® MARK II STANDARD MODEL SEMI-AUTOMATIC PISTOL

These models are basically refinements of the original Ruger Standard and Mark I Target Model pistols, over one million of which have been produced. New 10-shot magazine. Choice of barrel lengths. Blued or stainless steel. Shoots .22 Long Rifle rimfire cartridges only, standard or high velocity.

RUGER® MARK II TARGET MODEL SEMI-AUTOMATIC PISTOL

Competitive target shooters recognize the excellent handling and performance characteristics found in this version of the famous Ruger semi-automatic pistol, offered in tapered and bull barrel models in a variety of barrel lengths. Undercut front sight eliminates glare. Caliber: .22 Long Rifle only, standard or high velocity.

NEW

Government Model

RUGER® MARK II GOVERNMENT TARGET MODEL

A limited supply of the Ruger .22 pistol used by the U.S. Military is now available to civilian sportsmen. This model is identical to the military version except for the "U.S." government markings. Each Ruger Government Target Model automatic pistol is offered targeted by use of a special laser sighting device (patent pending) to exacting military specifications.

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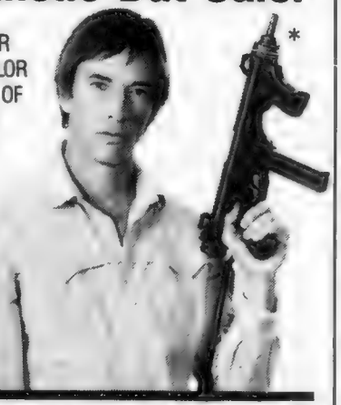

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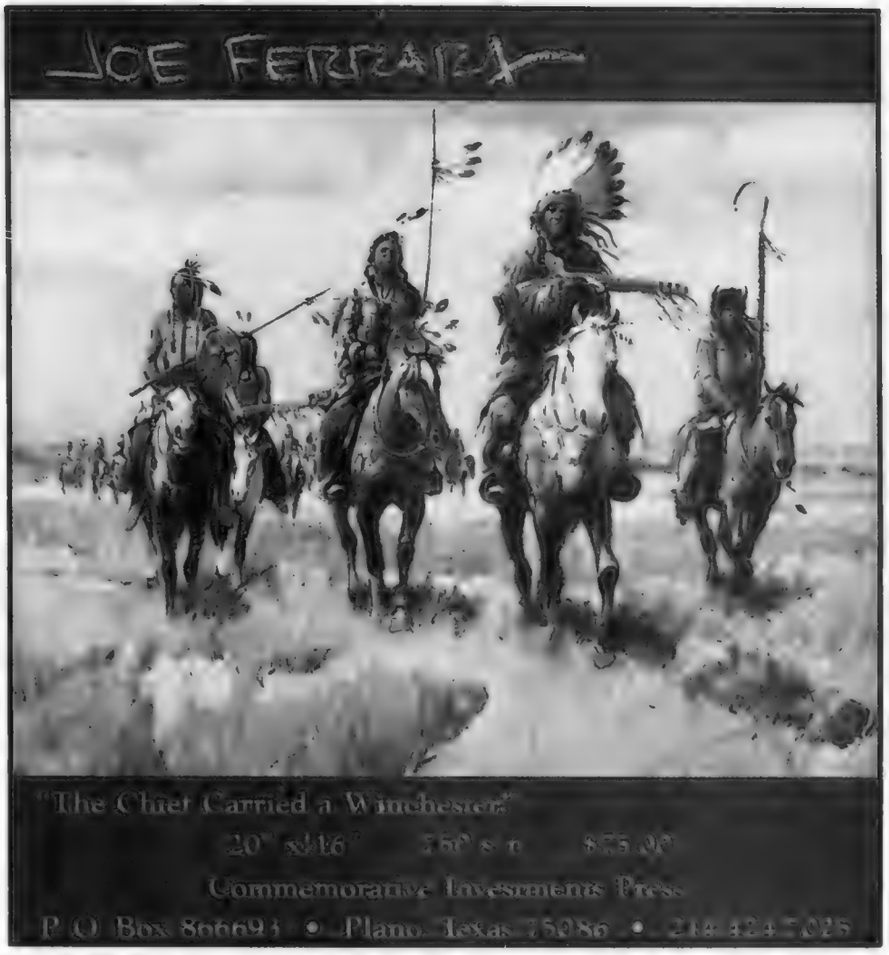
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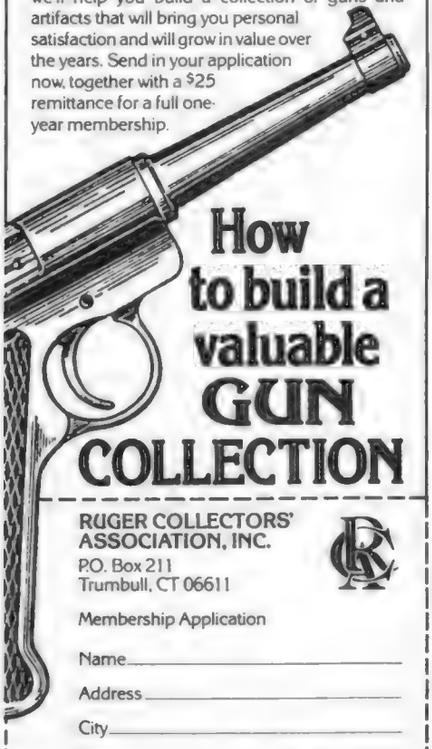

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FANCY DUDS

PHOTO © BALFOUR WALKER, 1987; MAKEUP BY SUSAN MIRMAN; MODEL, ELIZABETH SILVA

Dress Up with Western Flair in Lambsuede and Lizard Boots

Westerners are at home in casual, comfortable clothes made from natural materials that reflect their affinity for the land. Our editors have selected this Western-style outfit—distinctive, individual, relaxed.

Inspired by American Indian apparel, designer Penny Howard of Wickenburg, Arizona, created this skirt and top from "lambsuede," a fashion term for sheepskin suede. The natural-edged turquoise top ($230) and A-line skirt with an elastic waist ($235) are accented with silver conchos and hand-cut fringe. A lambsuede and silver concho belt ($29.95) ties the outfit together. Penny Howard's line of lambsuede clothing for women, Arizona Luxury Leathers, can be found at her Wickenburg boutique, Jackpot Jenny's, and other fine clothing stores nationwide.

The ladies' Western boots are from the Garner Moss Boot Company of El Paso, Texas, makers of handmade custom boots. The seventeen-inch teal lizard and kidskin boots ($450) feature an eight-row, tulip-stitch pattern. Garner Moss boots are available at selected dealers throughout the U.S.

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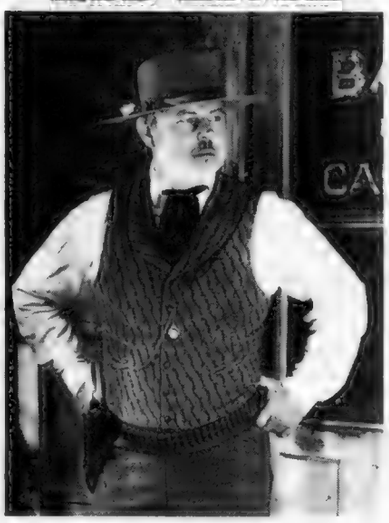

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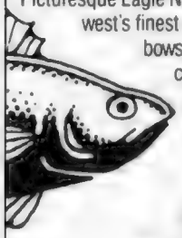

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JUST OUTSIDE SISTERS, OREGON, LESS THAN THREE hours drive from Portland, a roadside fence is almost continuously lined with passersby who stop to snap pictures or simply to watch the antics of pastured llamas. The onlookers aren't watching one or two of these symbols of the Andes but more than five hundred of them, all colors and sizes. Acting in choreographed unison, the herd lift their long necks and turn their graceful, deerlike faces to get a better look at the spectators.

Llamas and fence, along with more than sixty-five pure, Polish Arabian horses are part of a giant ranch operation owned by Dick Patterson and his wife, Kay. They run the largest breeding center of purebred, quality llamas in North America.

"Although we sell our llamas in all parts of the country," says Patterson, "they are particularly popular throughout the West. Some people buy them for pets. They're easily trained, like a friendly, oversized dog. But they're becoming increasingly popular as pack animals."

If you're a camper or hiker, you may have already come across a procession of these stately aristocrats adeptly picking pathways along the grassy meadows of California foothills, in the high country of Oregon's Cascades, or atop the rocky ridges of Colorado mountain ranges. According to Steve Eandi, owner of Rocky Mountain Llama Treks in Boulder, Colorado, the animals' popularity as packers stems partly from the fact that in many national parks, horses and mules damage the trails and leave large droppings. "Llamas, on the other hand," says Steve, "with their prancy step and padded feet are very light-footed, and their droppings are dry pellets. Furthermore, they are easily handled and much more cooperative than horses or mules. For example, a mature male weighing 350–400 pounds will happily carry a load of 60–100 pounds ten to fifteen miles a day, even humming as he goes." Humming? "Yes, just as cats purr, llamas hum."

While owners of llamas swear by the animals' excellence on the trail, some packers of horses and mules are not happy about the popularity of the llama. When horses and mules meet this Latin American immigrant on the trail, the former are likely to panic at sight of the unfamiliar beast and at the smell of its foreign scent.

Usually quite businesslike on the trail, llamas enjoy a prank now and then. "There was this eight-year-old boy on one of our treks," says Steve. "He and one of our llamas, Nuget, became pretty good friends. But on our second day out, Nuget kept nosing the bright green, stocking cap off the youngster's head. He did it about four times." Exasperated, the young hiker finally replaced the green cap with a dark brown one. That seemed to satisfy Nuget who then behaved admirably.

Normally ideal trail mates, llamas are gentle animals that don't spook or kick. Curious and friendly, llamas are also dignified and aloof. They enjoy being patted by someone they know but do not welcome the kind of effusive petting that one might give a playful puppy. While on the move they have low requirements for water and forage and are simple to tie out. "They're incredibly agile," says Steve. "They can stand on their back legs, jump over logs, even crawl under them, and are very willing to do things they have never done, such as cross steep glaciers and boulder fields. Plus, they really seem to enjoy the scenery on a trek, noticing everything. They're quiet, don't frighten wildlife, and they frequently alert us to the presence of other animals."

BUT LLAMAS DO LIKE TO HAVE FUN, TOO. ONE early spring morning Steve and his wife, Pam, were moving a few of their llama herd from one pasture to another. Along the way, they came to an area where runoff from a small lake drained down a steep incline, coating it with ice. Steve and Pam left the animals standing, while amidst shouts and laughter, they tried out the ice slide. Careening to the bottom of the hill for the third time, they looked up to see Cinco, a big five-year-old male, step onto the ice and glide toward them, wearing what seemed a wide, llama grin.

Fun-loving, intelligent, and sensitive, llama behavior belies the bad reputation it has previously shared with its camel cousin—orneriness and spitting. "Llamas do spit," says Dick Patterson, "but it is one of their defenses. We are seldom spit upon here. A mother llama might spit at someone or another animal if she feels her baby is being threatened. Llamas raised in a zoo are apt to spit at visitors who pester them. Sometimes, to beg, male llamas will draw their ears back as a horse does when it is about to bite or kick. Should you misinterpret this and hit the animal or shout at it, he will very likely spit at you."

The other bad rap, orneriness, probably stems from the fact that if overloaded, a llama will simply lie down and refuse to budge. Unlike a packhorse or mule that foolishly exhausts itself in a struggle to carry a freight overload, the wise llama refuses to pack more than its self-determined limit. "In my opinion," says Patterson, "that's not being ornery, just intelligent."

Aside from taking the llamas' part on these issues, the Pattersons are eager to recommend the animal for other favorable attributes. "They are disease free," says Dick, "and easy to care for." Females breed at eighteen months, deliver in eleven, with almost always an easy birth. "Ninety-five percent of babies are born between 9:00 A.M. and noon," says Patterson. "No getting up in the middle of the night as with horses. In my experience it's always a single birth. Usually the head comes first because the neck is so long. If, occasionally, there is difficulty during delivery, the mother llama won't become frenzied the way a horse will; she'll just wait patiently until help comes."

Contrary to earlier beliefs llamas easily adapt to almost any environment and so function well at both high and low elevations. "Like our native bison, they are good foragers in summer and do fine in winter with an open, three-sided shelter," says Patterson.

It should come as no surprise that these statuesque immigrants from Peru do so well in this country. Their camel ancestors, collectively known as camelids, evolved here more than forty million years ago. Fossils have been found which prove that camels lived here in late Eocene times as small,

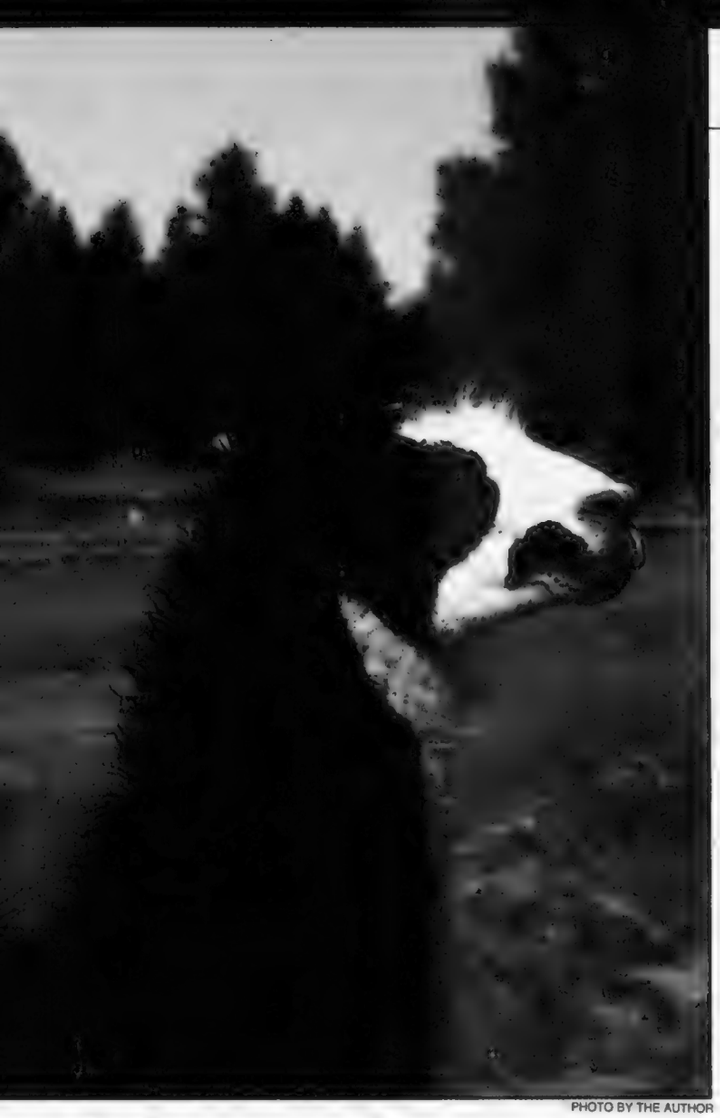

PHOTO BY THE AUTHOR

Meet Your Friend the Llama

Gentle trail mate and humming prankster

by Marian Behan Hammer

A black-and-white llama maintains its dignity as it looks calmly at the camera. It is one of a herd of over five hundred at the Patterson Ranch in Oregon, where llamas are bred for use as pack animals, as sentries to protect sheep and cattle, and as pets.

short-limbed artiodactyls, about the size of our modern day jackrabbits. During evolution over centuries, they increased in size and developed some of the special features that still distinguish members of the camel family today—long legs, padded feet, and a lack of upper front teeth.

Our U.S. llama represents the camel in essentially a Miocene stage of evolution, while the large humped camel represents the culminating phase of the central camelid line of development. That both species are still with us today is probably due to the fact that two million years ago, just before the latest Ice Age, some members of the camelid family left their North American homeland. Some finally reached Asia by way of the land bridge that once ran from Alaska across the Bering Strait. Others journeyed to South America. Those who stayed behind in North America died out in the Southwest at the very close of the Ice Age.

ALTHOUGH SMALL NUMBERS OF LLAMAS WERE brought into this country during the last few hundred years, they were imported primarily to zoos. Not until the late nineteen-twenties did two well-known businessmen import llamas for breeding purposes.

One importer was William Randolph Hearst, a man who collected with a multimillion-dollar passion. He populated his fabulous 240,000-acre San Simeon ranch, on the coast of California, with a regular Noah's Ark of exotic animals. Three female and three male llamas were among them. The other importer was Roland Lindemann, a financier who had acquired a knowledge of zoology from his professor-father. With twelve imported animals he set up a breeding preserve in Catskill, New York.

Fortunately, these importations took place before the U.S. Department of Agriculture was too concerned about hoof and mouth disease, and before the Peruvian government decided against further exploitation of its unique national symbol. In 1930 the U.S. banned the importation of llamas; with few exceptions the ban still holds today.

After Hearst's death in 1951, his llama herd went to Lindemann. By 1963 in spite of having been thinned by sales throughout the years, the combined herd numbered close to four hundred. At this point, Dick and Kay Patterson purchased a number of llamas from Lindemann to raise as a hobby. In Patterson's words, Lindemann became "our mentor and benefactor, teaching us everything there was to know about the animal." Not long afterward, the hobby became a serious business.

Over the years, fully two-thirds of the 2,000 llamas the Pattersons have sold went to breeders. Other buyers eager to obtain llamas (aside from backpackers and pet owners) are farmers and sheepherders who frequently lose as many as one-fourth of their baby lambs to coyotes and dog-packs every year. They have discovered that llamas are excellent for frightening the marauders away.

It works this way. Once acquainted with their pasture mates, llamas can live cheek-by-jowl with sheep, horses, or cattle, and though they are gentle animals, they are extremely curious. Sighting a strange animal in their enclosure—be it cat,

dog, or coyote—they dash over to investigate. Their sudden presence and especially their unique scent, that North American animals do not recognize, chase the intruder away.

Llamas are also in demand by weavers and spinners who buy them for their wool. Sheared llama wool, which is made up of both downy underfleece and long, coarse outer hair, does not contain the oils that sheep wool does. Therefore, while a hefty weight-loss results from washing the wool produced by sheep, llama fleece does not lose any weight by washing. Because llamas come in a variety of colors, the sheared fleece is seldom dyed.

Although at this writing there are less than 5,000 llamas in the entire United States, the Pattersons feel that, in time, this charming Latin immigrant with its enduring traits will become a member of our standard livestock. There is no doubt that the llama feels completely at home in the varied terrain of the West, just as his ancestors did millions of years ago.

Marian Behan Hammer *is a free-lance writer who lives in Camas, Washington.*

PHOTO BY STEVE EANDI

WHEN YOU GO

In the mountains of the West, the best weather for llama-trekking is probably from June to about mid-September. Information about llama treks and llama breeders can be obtained from the International Llama Association, P.O. Box 11530, Bainbridge Island, Washington 98110. Also from the Llama Association of North America, P.O. Box 1174, Sacramento, California 95806. Also from the Rocky Mountain Llama Association, 15251 – 6100 Road, Montrose, Colorado 81401. A bimonthly magazine is informative: Llamas, *P.O. Box 100, Herald, California 95638.*

In the wilderness-trekking business, the following can give information about llama trips in their areas: Steve Eandi, Rocky Mountain Llama Treks, Sugarloaf Star Route, Boulder, Colorado 80302, tel. (303) 449-9941. Will and Renée Gavin, Cordillera Llamas, Box 5042, Bozeman, Montana 59715, tel. (406) 586-6872.

(Above) On the Patterson Ranch, a mother llama keeps alert watch over her young. A baby llama nurses until it is four months old and remains close to its mother for several months afterward. (Opposite) In an altitude of around 10,000 feet, a hiker and her pack llama stop to admire the beauty of Colorado's Indian Peaks Wilderness area.

DUE TO A LACK OF PHOTOGRAPHIC CONTRAST BETWEEN TEXT AND BACKGROUND, THIS PAGE DID NOT REPRODUCE WELL.

PHOTO BY THE AUTHOR

FOOD & DRINK

COURTESY ARIZONA BILTMORE

Enjoy Sumptuous Dining at the Arizona Biltmore

Siegbert Wendler, Executive Chef of the Arizona Biltmore hotel and resort in Phoenix, considers his profession "the greatest in the world—if you like to work." Wendler should know. The chef oversees all of the Arizona Biltmore's dining areas, including the Orangerie and Gold Room restaurants, as well as about one hundred employees. Last year, Wendler was honored for his efforts by being named Chef of the Year by the Chefs Association of Greater Phoenix.

Set in the foothills of Squaw Peak Mountain, the thirty-nine-acre Arizona Biltmore resort, operated by Westin Hotels, attracts guests from around the world. The hotel was built in 1929, modeled after the style of Frank Lloyd Wright. For twenty-eight consecutive years, the Arizona Biltmore has been honored with the Mobil Five-Star award, the longest winning record held by any establishment.

Wendler was excited about his appointment in 1979 as Executive Chef to the Biltmore. The Orangerie is a renowned Mobil Four-Star award-winning gourmet restaurant and boasts one of the most extensive wine lists in the country, while the Gold Room offers delicious continental cuisine beneath a gold-leaf ceiling.

Born in 1940 in Frankenstein, Germany, Wendler started his career in cooking at the age of fifteen as an apprentice in a pastry shop, but decided to become a cook after completing his training. In 1967, he was employed as a saucier at the Century Plaza Hotel in Los Angeles. After working for the Hikai Hotel in Honolulu, in 1976 Wendler became Executive Chef at the Shangri-La Hotel in Singapore, remaining there until his move to the Arizona Biltmore.

Visitors and residents alike enjoy the atmosphere and top-notch menus at the Biltmore's restaurants, savoring dishes like Wendler's Breast of Swedish Pheasant.

Breast of Swedish Pheasant with Black Currant Sauce

1–1¾ lbs. wild pheasant
2 cups white wine
6 whole juniper berries
⅛ oz. coriander seeds
Fresh sprigs of rosemary, thyme, and bay leaves

Remove skin and breast from pheasant. Combine above ingredients and marinate breast in the mixture for at least 36 hours.

In oven, brown pheasant bones with carrots, celery, onions, and mushroom trimmings. Flambé with brandy, cover with water or stock, and bring to a boil, then let simmer until stock is very strong and flavorful. Save for sauce.

In very hot pan, sauté marinated pheasant breast. Remove breast while still undercooked. Add black currants and rosemary and flambé with calvados brandy. Add reduced pheasant stock and reduce further. Add 1–2 oz. cream and reduce until nice consistency. Finish with 1–2 tablespoons of fresh butter. Season with salt and pepper. Pour sauce over pheasant breast and garnish plate with spinach spaetzle (dumplings) and assorted vegetables. If serving wine, a red Bordeaux is recommended.

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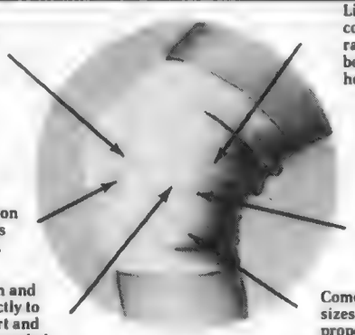
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ON THE TRAIL WITH WILLIE KEIL'S COFFIN

by Catherine Mary Weidum

NINETEEN-YEAR-OLD WILLIE KEIL, from Bethel, Missouri, was one of the strangest immigrants to enter Washington state. During his incredulous journey west, he was responsible for saving the lives of over two hundred other Missouri immigrants, although he was dead before the journey began. Young Willie now lies buried in a quiet pasture in southwest Washington, off State Highway 6, between Menlo and Raymond, his grave properly identified with a historical marker.

The bizarre story starts in 1831 when the boy's father, William Keil, Sr., a six-foot-tall Prussian, came to the United States. Strong, industrious, and restless, he tried many occupations in his new country, including operating a tailor shop in New York City, a drugstore in Pittsburgh (where he compounded drugs searching for the elusive fountain-of-youth formula), and even practicing medicine, although he had no formal training for it.

"Dr." Keil became interested in the methods and beliefs of another German, George Rapp, who had founded colonies of religious immigrants at Harmony, Indiana, and Economy, Pennsylvania, with a social order based on community ownership and equality of work and profit. The Economy branch of Rappists happened to be ready for a new prophet, and William Keil, who was also a dynamic speaker, was ready to accept the role. In 1844 Keil became their leader. He made arrangements to purchase 6300 acres of land in Missouri and led his group of two hundred followers there. Young Willie Keil was eight years old at the time.

Keil, Sr., named his new settlement Bethel, where rules were laid down for community government, and each of his followers worked for the community according to his ability. The Bethelites were talented and able workers. They built houses, gristmills, sawmills, and a distillery. They made fine boots and shoes and wove sturdy woolen cloth.

ILLUSTRATION DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

In the 1840s Missouri was the jumping-off place for wagon trains to Oregon and California. The Bethelites soon turned their efforts to making the big wagons that were in demand for the trail. It wasn't long before the moving-west fever struck Dr. Keil. In 1853 he felt the time had come to move his flock to the promising Oregon country, and he dispatched nine scouts to look over the new area. A year later two scouts returned and said they had found a likely location on the Willapa River in what is now southwest Washington. The other seven scouts had remained behind to clear ground and build houses for the settlers.

Young Willie Keil, then eighteen years old, eagerly joined in the plans for traveling west and could hardly wait to get started. Dr. Keil had promised his son that he could drive the leading team.

After months of preparation, in May of 1855 thirty-four great covered wagons were ready to depart. But four days before the wagon train was to leave, tragedy struck. Nineteen-year-old Willie Keil died.

Dr. Keil mourned the loss of his son, but he did not wish to delay the start of the trip that had been planned for so many months. Also, he did not want to leave Willie behind, feeling that his son deserved to lead the wagon train westward, as promised. So the father arranged to have Willie's body put in a black, wooden, lead-lined coffin, covered completely with Golden Rule whiskey (from the Bethel distillery) to preserve it, and the box sealed. The coffin was then placed in a long light wagon, open at the sides, and given the place at the head of the column, as promised. Four days after Willie's death in May of 1855, the journey west began, with Willie leading the way.

As matters turned out, young Willie not only led the wagon train but reportedly was instrumental in protecting his father's flock during the journey. Four times on the long, two-thousand-mile trek, incidents evidently occurred that could have ended in tragedy for the whole group except for the opportune presence of Willie in his strange hearse.

On June 18, 1855, when the Bethel train rolled into Fort Kearney, Nebraska, the military personnel strongly advised Dr. Keil that his people should go no further, that the Sioux Indians were riled up and out in force, and that great harm could befall the immigrants. Trusting in the Lord, Keil's group nevertheless decided to go on. A few days later, according to some accounts, a small party of Sioux suddenly galloped out of nowhere and halted the startled settlers. Word of Willie's hearse must have preceded the group, because by hand-talk and grunts the Indians made clear that they wanted to look in the black wooden box. Dr. Keil obligingly removed the nails and took off the lid, and the Sioux solemnly viewed Willie immersed in Golden Rule whiskey. At this point the Bethelites began singing a mournful German dirge that Keil had composed for his son. The Indians were entranced with the singing and asked for more. The group responded, singing some happier German songs, including the rollicking "Ach, du lieber Augustin." The Sioux listened intently, then gestured their thanks and left.

Again, along the Laramie River in Wyoming, after stopping at Fort Laramie where stories were circulating about entire wagon trains' being massacred by Indians, the Keil group was visited by a huge band of Sioux hunters. They, too, seemed to know about the preserved dead boy and the haunting musical ritual. On horseback, they lined up to view Willie in his hearse, then gathered silently to listen to the Germans sing their songs. The Chief gave thanks and the band departed. At least two more Indian bands reportedly visited the column, one of them containing a large number of armed warriors. The procedure was the same—they looked, listened, gave thanks, then departed. In Green River, Wyoming, country, where the trail for the wagon train grew dim for many miles, two Indians (apparently Willie's silent admirers) left their own party and spent several days guiding Keil's group over difficult terrain.

In the Oregon country the weary Bethelites heard more tales of Indian massacres. One night several of their cows disappeared, and the travelers began to fear that they could be in for serious trouble. In the morning a few men rode out in search of the animals and encountered a band of Cayuse and Yakima (who were normally bent on clearing the countryside of immigrants) driving the missing cattle toward the Keil encampment. The only reward they asked for returning the cattle was to see Willie and to listen to the funeral dirge sung in German.

In November 1855, six months after the colonists had left Missouri, the wagon train arrived safely at its goal on the Willapa River, evidently due to the strange influence of Willie's presence. On the day after Christmas, funeral services for Willie Keil were held, and the body was finally interred. Dr. Keil had kept his promise to Willie, who, in death, had protected his people in their two-thousand-mile journey west.

No statue or monument has ever been erected to young Willie Keil, nor has any song or poem ever been written about the unsung hero. The few words describing Willie's journey west engraved on the bronze historical marker at his grave seem somehow woefully inadequate.

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The story of Willie Keil can be found in: Stewart H. Holbrook, *Far Corner, A Personal View of the Pacific Northwest* (The Macmillan Company, 1952); Lee Ryland, "Wagon Train of the Dead," *Real West* (January 1964). Archival sources at the Washington State Historical Society in Tacoma differ somewhat from the account given above, but they do not negate it.

Catherine Mary Weidum *is a free-lance writer who lives in Seattle, Washington.*

PHOTOS BY THE AUTHOR

A TOWN CALLED HUMBUG

Explore this gold-mining ghost town

by Julie A. Gratton

An old, miner's cabin still stands on the main street of Humbug, a meeting place where buffoon antics were hatched by a secret, nineteenth-century lodge.

AS THE STORY GOES, IT WAS A BEAUtiful day in early spring of 1851 when the old prospector bellied up to the bar on lower Broad Street in the bustling mining town of Nevada City, California, and greedily downed a shot of whiskey. Slapping a handful of good-sized gold nuggets on the counter, he announced all drinks were on him, immediately gaining the attention of all present. As patrons guzzled their liquor, questions abounded, but the old prospector, bearded, dirty, and unbathed, just smiled and quietly drank. After an hour or so, the old man paid the sizable tab and departed.

The prospector loaded up his mule and started out on a long dusty trek by the Yuba River and up an adjacent mountainside. The posse of hopeful gold seekers from the bar kept a safe distance behind the old man as they trailed him for the remainder of the day. Finally the old prospector came to his campsite by a creek where his two partners were methodically panning for gold. As he joined them, the spying townsfolk rejoiced at their good fortune in finding the source of the old man's gold.

In the weeks that followed, try as they would, pan after pan turned up barely a trace of gold. They declared this folly truly a "humbug" and named the creek accordingly (it's still called Humbug Creek today). When hydraulic mining came to the area two years later, the town that sprang up took its name, Humbug, from the creek. This hydraulic mine, Malakoff Diggins, was among the largest hydraulic mines in the Sierra Nevada, pouring out millions of dollars' worth of gold and leaving the landscape damaged well over one hundred years after the last miner left its hills.

As gold continued to be produced and the town became more prosperous, the people decided a more dignified name was appropriate and voted for "Bloomfield." Since that name was already in use in the southern part of the state, the community chose "North Bloomfield," still the name of the little community today.

The 1880s were prosperous for North Bloomfield, and its population reached over 1600 residents. By the beginning of the twentieth century, however, most mining had ceased here, and North Bloomfield's demise was apparent. Eighty years after its heyday, North Bloomfield had less than ten permanent residents and was hardly more than a ghost town. Now a State Historical Park, North Bloomfield has been preserved and rebuilt as it was in the 1880s. Several attractions here make the trip out well worth the effort.

Upon entering town you will find the old

schoolhouse and church, beautiful examples of basic Victorian architecture beautifully restored. Behind the church with its quaint bell tower, is the North Bloomfield pioneer cemetery, shaded by ancient pines. Great care has been taken to preserve and restore the simple graves, many marked with carved wooden plaques and crosses. A striking sight here is the row of children's graves, each lovingly bordered by a row of rounded, white, river rocks. On the main street is the operating General Store and Post Office (McKillican & Mobley General Store, established 1873), a welcome haven for snacks, supplies, and a cool drink after a warm drive up the mountain. Across the street are Knotwell's Drugstore and King's Saloon, their peaked roofs, whitewashed exteriors, wooden sidewalks, and cool, shade trees conjuring up pictures of ladies in long skirts and sunbonnets, with children running along the dusty streets in button shoes, caps, and suspendered knickers.

Ostrom Livery Stable has its reminders too, with the old farm wagon outside, the hay-filled stalls, and cart in for repair. The hand's quarters, a room off the stable about six feet square, has a cot on one side and a small leather-topped table built into the windowsill opposite. An old tin lunchpail, coffee pot, and wooden and tin plates are set on the table as though the stable hand had just stepped out for a moment. You have a slight feeling of intrusion, as though he will return and find you spying on his living quarters.

But the jewel of the town is its museum. From the pumps, printing press, and machinery in the museum lobby, to the detailed home, business, and farm ware displays inside, it is a complete delight of gold-rush treasures. The living room is furnished with lace curtains, velvet chairs, and an antique piano; the kitchen is complete with iron stove and kettles, along with an astonishing display of antique cooking items such as a butter churn and mold, lemon squeezer, toast rack, cast-iron skillets, cabbage crocks, muffin tins, and irons, to mention a few.

Malakoff Diggins should not be overlooked. Its white-faced mountain landscape is as intriguing as it is a devastating reminder of the damage that can be done in the name of progress. Even now, only the slightest signs of life can be seen where the mining occurred, and remnants of the waste-water lake still exist.

When You Go: From Nevada City (in Nevada County in northern California), take highway 49 north for about a mile. Turn east on North Bloomfield Road (paved). Then, a thirty to forty-five minute drive brings you to "Humbug" and Malakoff Diggins.

The North Bloomfield Museum exhibits this 1880s kitchen showing a wood-burning stove, oven toaster, cast-iron cookery, flat irons, crock, and carved dining chairs.

Julie A. Gratton *is a free-lance writer who lives in Pleasant Hill, California.*

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WESTERNERS

PHOTO BY AUTHOR

A. B. Guthrie, Jr.— Big Sky Author Is Pulitzer–Prize Winner

by Jim Robbins

If there's one element that A. B. Guthrie, Jr. says he has strived to invest in his novels about the nineteenth century American frontier, it is honesty.

"I don't write 'gun and gallop' jobs and promote the myth of the West," says the eighty-six-year-old author, who makes his home at the foot of the Rocky Mountains near the cowtown of Choteau, Montana. "I avoid the myth. I have a sense of morality about it. I want to talk about real people in real times. You see, for every Wyatt Earp or Billy the Kid there were thousands of people trying to get along. Not ready with a gun or ready to spill blood. Just trying to get along. And that story has been obscured."

During the past four decades Guthrie has written about the people who came to settle the harsh, beautiful, and expansive West and the country's impact on them. His writing, most agree, has successfully illuminated, accurately and with emotion, the experience of the pioneer. In fact Richard Etulain, a professor of history and literature of the American West at the University of New Mexico at Albuquerque, says Guthrie is more than a novelist. "In his own right he's a historian, an important historian. In fact Guthrie's novels might be more important historically than literarily."

Born in Indiana, "Bud" Guthrie was brought to Montana in 1901, at the age of six months, by his father, a school principal in Choteau. Montana was still very much a frontier then, and out of nine Guthrie children, only three survived, the rest taken, Bud says, "by one damned disease or another." When he was in his twenties, Guthrie made his way back east, and ended up as an editor at a daily newspaper in Lexington, Kentucky, where he wrote his first successful novel, *The Big Sky*. Published in 1947 the book is still Guthrie's most famous and has sold some 300,000 copies. Guthrie so captured the essence of Montana in the work that the state adopted the nickname "Big Sky Country." As a sequel he wrote *The Way West*, which earned him the 1950 Pulitzer Prize for literature.

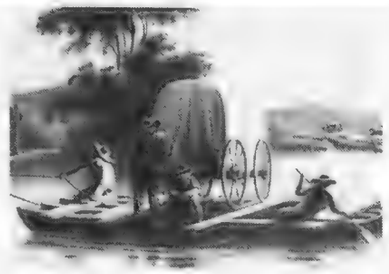
Hollywood attracted Guthrie in 1951, and he wrote the screenplay for the classic western *Shane*, which starred Alan Ladd. Guthrie returned to Montana to stay in 1953 and wrote the third book in what he calls his western panel, entitled *These Thousand Hills*. The fourth and last of the series was not completed until 1982, when at the age of eighty-one, Guthrie wrote *Fair Land, Fair Land*. His opus major complete, Guthrie now spends his time writing mysteries.

Like many authors, Guthrie gives much of the credit for his novels to his characters, which once created, he says, take on a life of their own. "My characters do what they god-damn well please," Guthrie says through a throat that sounds as if it is coated with sand. "You have to let them go. Sometimes I'm surprised by what they do. I wonder why I didn't think of that." Still, Guthrie says that sitting in front of the typewriter in his wood-paneled writing loft and trying to bring forth literature is a task like pulling teeth. "I bleed all over the page," he laughs.

One of the governing influences in Guthrie's life, and subsequently his work, has been the Western landscape. "I've always thought of Montana as my corner of the universe," Guthrie said during one conversation, as he sat in front of his mountain-filled picture window, his hand wrapped around a cup of coffee. Indeed, Guthrie's home is probably one of the wildest places in the Lower 48. The Bob Marshall Wilderness begins just over the hill, and there are no other homes in sight. Grizzly bears wander nearby, and occasionally (some people say) so does the gray wolf.

Perhaps one of the most vivid portrayals in Guthrie's novels is a description of how the ofttimes-surreal Western landscape left the characters in open-mouth awe and often breathed life into dreams of the pioneers. This example is from *The Big Sky*.

> It was an enormous world, a world of heights and depths and distances that numbed the imagination. . . . The mountains were loftier than any Peabody had



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ever seen, the streams swifter, the view vaster. It occurred to him that everything had been made to a giant's measure; it was as if proportion had run wild.

While the Western landscape has worked its magic on Guthrie, the author says he now fears for that diminishing treasure. He has been active in the fight over wilderness in Montana, and he and his wife Carol have been outspoken proponents for protection of the grizzly bear—Guthrie calls the bear "Ol Ephraim," the mountain man's name for the animal, a federally protected species that makes its home in and around Choteau. The Guthries' stance is not popular in this bedrock conservative sheep and cattle ranching country. Their defense of the bear has cost them friends, and has driven a wedge between Bud and his son A. B. Guthrie III, a sheep rancher and ardent supporter of having the right to shoot problem bears on sight. Among other charges, opponents have accused Guthrie of being a "window Westerner" in his home in the wilderness and of not being a "realist."

Such talk rankles Guthrie, and at eighty-six he will not back away from a confrontation, even with his son, when it means standing up for one of the principles he holds most dear. "It was the realists—so called," the author says, spitting out the words like coffee grounds, "who gave us toxic wastes, poisoned our air, denuded our country. All in the name of good private enterprise. That's realism at work. The pioneer ethic."

Guthrie vows to continue his fight for the wilderness and to write—the two things he holds most dear—for as long as he is able.

Jim Robbins *is a free-lancer from Helena, Montana, who writes about the West for a number of publications.*

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Historical murals by early Taos artists

DECORATION OF THE MISSOURI CAPITOL

by George Schriever

Captions are by the author

ONE SUNDAY NIGHT IN FEBRUARY 1911 LIGHTning struck the dome of the old capitol in Jefferson City, Missouri, setting the building on fire during a freak winter thunderstorm. Like Rome, Jefferson City is built on hills, and it took the largely volunteer fire department thirty laborious minutes to get to the building, only to find there was not enough water pressure to reach the flames. When the water main broke, it was plain that the building was doomed in spite of help from the militia, inmates of the state penitentiary, and the Sedalia fire department that had come sixty-five miles by train. The governor and some newsmen he was entertaining at the Mansion on an adjoining hill rushed over to help carry out records and furniture.

After the construction of the new capitol, the Missouri legislature found that it had a million dollar surplus to use for decorating the structure, and in 1917 authorized the Capitol Decorations Commission to seek out the best talent for the job. The Commission drew up contracts for all the bronzes, stone sculptures, stained glass, tapestries, and those murals that were completed between 1917 and 1928. To decorate the dome, the Commission chose Frank Brangwyn, an English painter, as he was thought to be the greatest mural painter alive. A Coloradan, Allen Tupper True who was a student of Brangwyn, helped with the preparation and installation of the murals which were readied in Brangwyn's studio in London. True also provided sixteen paintings of his own for the pendentives of the four small domes on the third floor.

John Pickard, head of the Art Department at the University of Missouri and a member of the Decorations Commission,

ILLUSTRATIONS COURTESY MISSOURI STATE MUSEUM, DEPARTMENT OF NATURAL RESOURCES

was concerned lest the murals to be featured in the rest of the building be done by artists unfamiliar with Indians—who would naturally be the subject of many of the works. Pickard turned to Oscar E. Berninghaus, one of the founders of the Taos Society of Artists as well as the busiest and best-known artist in his native St. Louis, Missouri. Berninghaus suggested that Pickard visit Taos to see for himself what the artists of the Society could do. Pickard was enchanted with New Mexico and the works of the Taos artists, and supported contracts for seven members of the Society to paint a number of murals for the new Missouri capitol. During the years 1918 to 1924, the creation of murals in Taos became a cottage industry that rivaled the production there of santos, rugs, and pottery. "Missouri, the Mother of the West" was the overall theme of the murals, which the artists interpreted by historical events.

In the midthirties, Thomas Hart Benton painted (Mark Twain might have said "perpetrated") an enormous mural covering the walls of the Representatives' lounge in the capitol at Jefferson City, titled *A Social History of the State of Missouri*. This painting has raised more hackles and precipitated the flow of more printer's ink than anything since women began to smoke in public. The Benton murals have taken center stage away from the older paintings that were the project of artists who were formed psychically before the Deluge of 1914 to 1919 swept away the underpinnings of a world that still largely believed in the perfectability of man. The Taos artists deserve their share of center stage.

Trader at Fort Carondelet
by Ernest L. Blumenschein

Ernest Blumenschein and W. Herbert Dunton deserve the palm for their pictures in this group. Their works have a kind of electricity that sends a shiver up the spine. *Trader at Fort Carondelet* ***is as exciting as a ride on a roller coaster, which is what this composition resembles. The trader cradles a beautiful Indian rug before a rank of impassive Indians, one of whom breaks the line by looking over his right shoulder at an Indian crouching in the foreground and hefting an axe in what may be a portent of things to come. René Auguste Chouteau, one of the founders of St. Louis and a man of great enterprise, persuaded the Spanish governor to allow him to set up a trading post a few miles south of St. Louis. Governor Carondelet was pleased to do so. The Spaniards were not such heavy-handed colonialists as we sometimes think. They knew that men are traders by nature and will forego a lot of devilishness in order to be able to exchange commodities. One way the Spaniards tried to keep the Osages in line was to threaten to close outlying trading posts.***

Surrender of the Miamis to Gen. Henry Dodge, 1814
by Oscar E. Berninghaus

This large mural records the pacification of the tribe Henry Schoolcraft called "the terror of the West." They supported the British in the War of 1812 as they had during our Revolution. When they were driven out of the Northwest Territory, they settled like hornets near Boone's Lick. They were out-maneuvered and captured near the present town of Miami, Missouri. Some of Dodge's troops wanted to execute the Miami prisoners in retaliation for their outrages, but the general refused their demands.

Berninghaus painted another large mural for the capitol, *The Attack on St. Louis in 1780,* ***portraying an incident of the American Revolution when about 150 British troops and 1500 Sac and Fox Indians landed north of the village. The inhabitants fled into a stockade leaving fifty dead outside to be scalped. The settlement was saved by its one cannon which, although not accurate, made such a tremendous noise that it terrified the Indians into panic.***

Originally trained as a commercial artist and lithographer, Berninghaus characterized his earlier work by meticulous execution and a limpid style. *The Attack on St. Louis,* ***measuring 8' x 18', shows a broad bravura brush stroke that testifies to the artist's increased skill as well as to the influence of some of his Taos colleagues. Both of these murals are outstanding examples of Berninghaus's ability as a draughtsman. In addition to his two large murals, Berninghaus has three lunettes on display.***

Sons of Daniel Boone Making Salt, 1807.
Boone's Lick Spring
by Victor Higgins

This is the most successful of the three lunettes by Victor Higgins in the capitol. The enormous iron pot, handmade and brought over from France, is still in the capitol museum.

WHEN YOU GO

Visitors to the State Capitol in Jefferson City, Missouri, may take advantage of free guided tours of the building every day of the week. Tours begin on the hour, with the last one of the day at 4:00 P.M. Tours do not run during the noon hour. Groups should make reservations. The busiest months are March through May. Individuals may also tour the capitol on their own. The building is open from 8:00 A.M. to 6:00 P.M. every day of the week, except on Easter, Thanksgiving, Christmas, and New Year's Day. For information and reservations, call the Tour Desk at (314) 751-4127.

The Governor's Mansion is open to visitors on Tuesdays only, with tours beginning at 10:00 A.M., 11:00 A.M., 1:00 P.M., and 2:00 P.M.

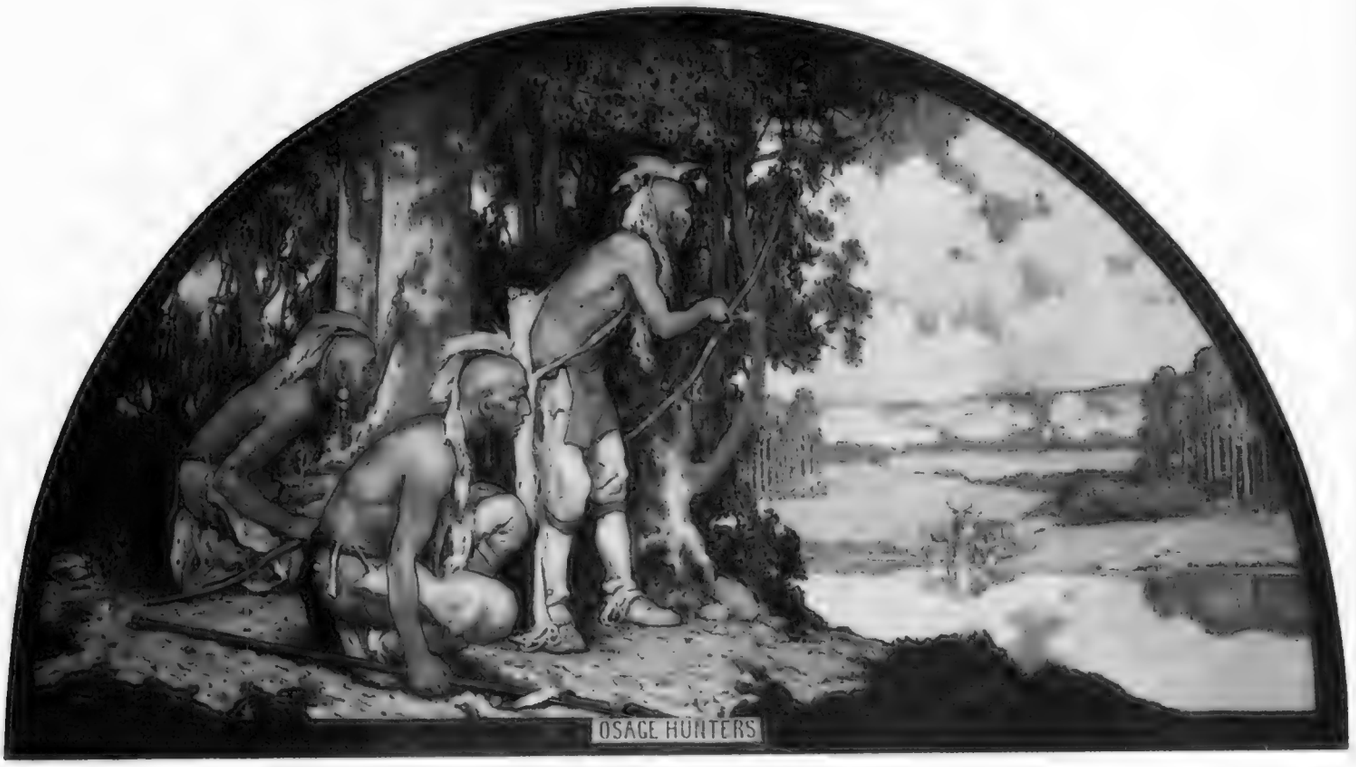
French Soldier and Indian Bride Return from Paris. Fort Orleans, 1720.
by Ernest L. Blumenschein

This lunette by Ernest Blumenschein is a show-stopper on all counts. It is a wonder of composition, color, painting technique, decoration, and content. Dumont de Montigny tells the story in his not-always-reliable *Mémoire Historique de la Louisiane*. ***The tale begins with Etienne Venyard Sieur de Bourgmont,*** *a capitaine de l'armée de la Louisiane*. ***He was authorized by la Compagnie des Indes (which was run by John Law under the aegis of the Duc d'Orleans) to set up a fort and trading post up the Missouri near one of the Osage villages. All went well at Fort Orleans, and de Bourgmont thought of the sensation his Osage clients would make in France. He persuaded eleven of them, including the daughter of the chief, to undertake the voyage. The boy king Louis XV and his court were captivated with the Americans who hunted stags with bow and arrow in the Bois de Boulogne and danced at the Théâtre des Italiens, preceding George Catlin's Ioways and Ojibbways by more than a century.***

The Indian princess was converted to Catholicism and was baptised in Notre Dame de Paris. She married one of the soldiers from the fort on the Missouri, Sergeant du Bois who was promoted to officer rank. Then the party returned to America, and Blumenschein's picture shows the return to Fort Orleans. The central figure is the beautiful Indian princess in elegant French dress. The imposing crowd of noble-looking braves is delighted to see their kindred again, but remain erect and sober to the point of austerity. Everything about the painting works to provide a dynamic composition. The feeling of tension foretells the tragic end of the story. According to Dumont de Montigny:

> ***Madame du Bois remained in the fort, but went from time to time to visit her family, either because she did not love her husband or that her own people's way of living suited her better. The boat that brought her had scarcely left when the Indians massacred Sieur Du Bois and butchered the whole garrison, not one escaping; after which Madame Du Bois returned to her people and her former mode of life, so that the post no longer exists.***

The unruly Missouri washed away all traces of what many say was the first settlement by Europeans in northern Louisiana.



Osage Hunters
by Eanger Irving Couse

E. Irving Couse acquitted himself nobly in the three lunettes he executed for the capitol. His many years of training and work in France gave him a solid technique. He understood mural painting probably better than any of the others in the Taos group. *Osage Hunters* ***is masterfully carried out and apparently historically correct.***

Cooper Emigrant Train
by Bert Geer Phillips

The first of the Taos Society artists to settle permanently there, Bert Geer Phillips produced three lunettes for Jefferson City. *Cooper Emigrant Train* ***deals with the first settlers in the interior of Missouri. The painting is well composed. The masses of land, forest, and sky make a fine background for the procession of wagons lumbering through the snow.***

First Train Arriving at Tipton, 1858
by W. Herbert Dunton

The three lunettes by W. Herbert Dunton are superbly painted and combine the virtues of being highly decorative while accurately portraying important events in the state's history. They also have a quality that raises them to the level of poetry, like those of Blumenschein, one of Dunton's teachers. Though the subjects are easily recognizable, they seem to materialize through a golden haze of memory. First Train Arriving at Tipton, 1858 deals with the first railroad to extend from St. Louis in any direction. Chartered by the state in 1849, its progress was so slow that it didn't get through the 173 miles to Tipton until 1858. The exquisitely painted figure of the old gentleman with the small boy in tow deserves special attention, along with the portrait of the proud locomotive.

ACKNOWLEDGEMENTS

Many people have generously contributed to this essay. I cite Martin Shay and John Viessman of the Missouri Department of Natural Resources. Bob Priddy of the Missouri Network, Inc., gave excellent suggestions. He has already addressed the subject of the older murals in a speech he gave to the Missouri Historical Society. The staff of the Museum of Art and Archeology of the University of Missouri at Columbia has been most obliging in getting together the original drawings and letting me see them. For editorial advice, I thank Placide Daues Schriever.

BIBLIOGRAPHY

The idea for this article came from Laura Bickerstaff's *Pioneer Artists of Taos*, revised and enlarged edition published by Old West Publishing Co., Denver, 1984. "Final Report of the Capitol Decorations Commission, 1917–1928" contains the greatest amount of information about the murals and other decorations. The New York Public Library has a copy of the report, published in 1928. The Art Room of the St. Louis Public Library has a large collection of clippings and data on the murals. The Missouri Historical Society in Columbia has copies of the original contracts with some of the artists. The following are magic carpets that carry researcher and amateur alike from adventure to adventure. *A History of Missouri* by Louis Houck, published by R. R. Donnelley and Sons, Chicago, 1908. *The Spanish Regime in Missouri*, also by Houck and published by Donnelley. *Across Our Wide Missouri* by Bob Priddy, published by Independence Press, P.O. Box HH, Independence, Missouri 64055.

George Schriever *is an expert in art and is on the editorial board of* AMERICAN WEST.

WESTERN ART NOTES

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A GROUP OF SIOUX, 1845 BY CHARLES DEAS

Early Western Artists Paint Frontier Life

Images of Western frontiersmen and Indian tribes fired the imagination of nineteenth century Americans living in the increasingly industrialized East. Over forty paintings and twenty prints are featured in "American Frontier Life: Early Western Painting and Prints," executed from 1830–1860. They reveal that enthusiasm for the West and reinforce the spirit of Manifest Destiny. The exhibit premieres June 12 at the Buffalo Bill Historical Center in Cody, Wyoming, and runs through September 11.

These paintings and prints encouraged the notion of the frontiersman as the embodiment of the "democratic man," independent and self-reliant, while the Indian often appeared as a prime example of the "noble savage" in his unspoiled state. Works by George Catlin, Alfred Jacob Miller, Charles Deas, and other artists record Indian ceremonies and fur trappers' rendezvous that soon would be changed forever by the growing influx of settlers. The pieces in the exhibit also accurately depict scenes from the daily life of mountain men, Indians, riverboat men, and explorers as well as dramatic clashes between settlers and hostile Indians. Many of the paintings became widely known to pre–Civil War Americans through the sale of prints by firms like Currier & Ives, stimulating an increasing fascination with the West in the East.

After its stay in Cody, "American Frontier Life" travels to Fort Worth, Texas, and then on to Philadelphia in 1988.

"The Santa Fe Trail: Photographs by Joan Myers" documents the nineteenth century route of overland trade from Franklin, Missouri, to Santa Fe in sepia-toned photographs. A Santa Fe landscape photographer, Myers set out in 1981 to trace the route of the trail, following existing wagon ruts and using early journals to help find her way. She used a four-by-five-inch view camera to record structures and landscapes along the way. Circulated by the Smithsonian Institution, the show runs through May 29 at the Fort Leavenworth Museum in Fort Leavenworth, Kansas.

Audubon of the West. For the first time, the paintings of Western artist and self-taught naturalist Andrew Jackson Grayson are on display in the exhibit "Andrew Jackson Grayson: Audubon of the West," showing through June 14 at the Oakland Museum in Oakland, California. John James Audubon's work inspired Grayson, a nineteenth century California pioneer, to record the many fascinating forms of bird life he observed on his journey west. The 156 watercolors in the exhibit depict birds like the Laughing Gull, the Socorro Dove, the Gray Hawk, and the Military Macaw in exquisite, accurate detail. Grayson's field notes, journals, and sketches accompany the watercolors. Following its opening in Oakland, the exhibit travels to the Smithsonian's National Museum of Natural History in Washington, D.C.

Southwest Indian paintings. Over 100 watercolors by Apache, Navajo, Rio Grande Pueblo, and Hopi Indian artists portray ceremonial themes within Southwest Indian cultures in "When the Rainbow Touches Down." Showing May 29–September 6 at the Southwest Museum in Los Angeles, the works serve as a cultural bridge between people of Indian and Anglo heritage. Organized from the William and Leslie Van Ness Denman Collection of American Indian paintings by the Heard Museum of Phoenix, Arizona, the exhibit features pieces painted in the 1920s and '30s that depict kachina figures, native clowns, animal dancers, and curing and puberty ceremonies. The paintings were created specifically to interpret American Indian life for non-Indians. As Hopi painter and poet Michael Kabotie says, "We're trying to smooth the sharp edges of the clash between two cultures, to have dialogue through the arts." Recently recorded videotaped interviews with some of the artists are also featured in the exhibit.

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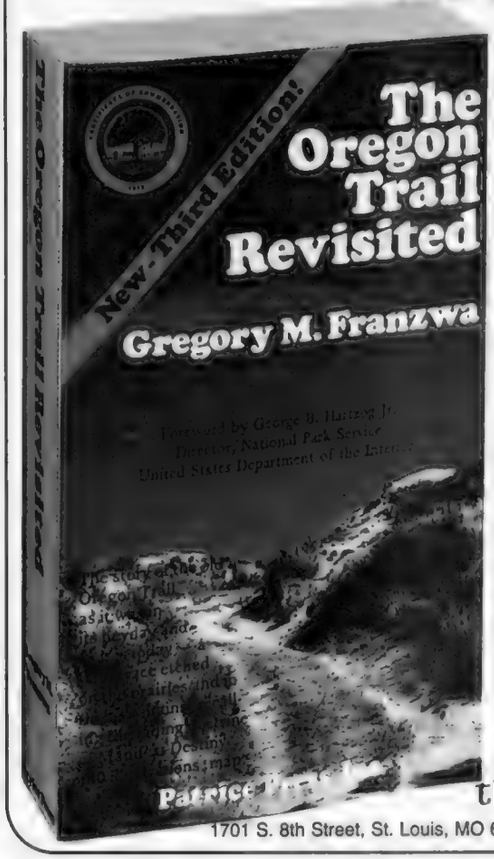

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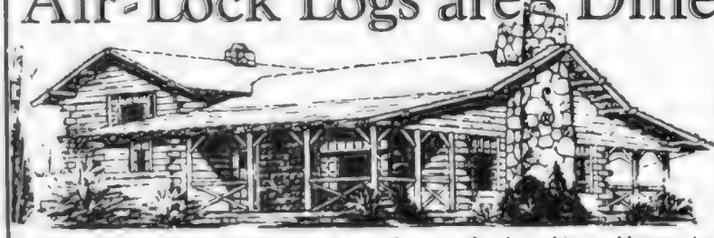

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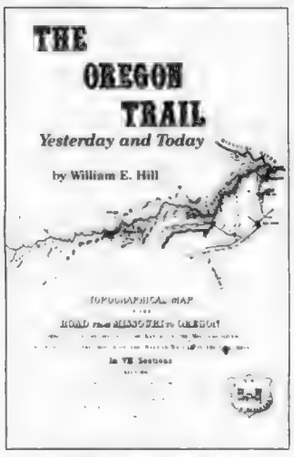

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Western buffs will be glad to know that The Association of American University Presses is celebrating its fiftieth anniversary this year, with its meeting in Tucson, Arizona, June 14 through 16. Although the Association was not formed until 1937, the first American university press was established at Cornell in 1869. The Johns Hopkins University Press, founded in 1878, enjoys the honor of being the oldest continuously operating university press in this country. The purpose of the Association is not only the exchange of information but cooperation in production and marketing to accomplish savings for the eighty-seven full members and six affiliates.

The Association has an international flavor, as nine of its full members are presses at foreign universities. An annual bilingual catalogue of titles is distributed throughout China, and in 1986 the Association exhibited a long list of titles at the Beijing International Book Fair.

Editors at AMERICAN WEST magazine were anxious to pass on to our readers any suggestions from some of the presses regarding their "best" books about the West. So, we asked the directors of some of the state university presses in the West to give us a short list of books that they considered among the most important or most popular of the Western works that they have published. Of course, the list is not complete for their institutions, nor does it include many other important books on the West published by other presses.

But here are some of their interesting responses. They list scholarly as well as more popular works. We salute The Association of American University Presses as we wish you good reading.

University of Arizona Press:

Blue Desert, Charles Bowden (1986)

Bob Sharp's Cattle Country, Robert L. Sharp (1985). Western Heritage Award, National Cowboy Hall of Fame: Best Non-Fiction Book, 1986

Colonel Greene and the Copper Skyrocket, C. L. Sonnichsen (1974). Spur Award, Western Writers of America: Best Non-Fiction, 1975

Cycles of Conquest: The Impact of Spain, Mexico, and the United States on Indians of the Southwest, 1533–1960, Edward H. Spicer (1962)

Hashknife Cowboy: Recollections of Mack Hughes, Stella Hughes (1984). Spur Award, Western Writers of America: Best Non-Fiction, 1985

I Married Wyatt Earp: The Recollections of Josephine Sarah Marcus Earp, Josephine Earp. Ed. Glenn G. Boyer (1976)

Nine Months Is a Year—at Baboquivari School, Eulalia Bourne (1968)

A Passion for Freedom: The Life of Sharlot Hall, Margaret F. Maxwell (1982). Western Heritage Award, National Cowboy Hall of Fame: Best Non-Fiction Book, 1983; Southwest Book Award, Border Regional Library Association, 1984.

A Pima Remembers, George Webb (1959). The first book published by this press, still in print, now in its fifth printing.

Steamboats on the Colorado River, 1852–1916, Richard E. Lingenfelter (1978)

Yellowstone: A Wilderness Besieged, Richard A. Bartlett (1985)

University of California Press:

The Adventures of Huckleberry Finn, Mark Twain, illus. by Barry Moser (1985). This press (at U.C. Berkeley) has all of the Mark Twain Papers. They are being painstakingly restored as Twain really wrote them. The press is publishing all Twain's books, letters, etcetera, with over seventy volumes projected.

Colorado Associated University Press:

The Yellowstone Story, Vols I and II, A. L. Haines, (1977)

Along the Ramparts of the Tetons: The Saga of Jackson Hole, Wyoming, R. B. Betts (1978)

Rocky Mountain National Park: A History, C. W. Buchholtz (1983)

Crucible for Conservation: The Creation of Grand Teton National Park, R. W. Righter (1982)

University of Hawaii Press:

The Fantastic Life of Walter Murray Gibson: Hawaii's Minister of Everything, Jacob Adler and Robert M. Kamins (1986)

Fourteen Years in the Sandwich Islands, Charles de Varigny, trans. and ed. by Alfons L. Korn (1981, orig. pub. in 1874)

The Hawaiian Kingdom, Vols I, II, and III, Ralph S. Kuykendall (1938, 1953, 1967)

Holy Man: Father Damien of Molokai, Gavan Daws (1984)

Shoal of Time: A History of the Hawaiian Islands, Gaven Daws (1974)

University of Iowa Press:

After the West Was Won: Homesteaders and Town-Builders in Western South Dakota, 1900–1917, Paula M. Nelson (1986)

This State of Wonders: The Letters of an Iowa Frontier Family, 1858–1861, ed. John Kent Folmar (1986)

Iowa Place Names of Indian Origin, Virgil Vogel (1983)

University Press of Kansas:

The Mythic West of Twentieth-Century America, Robert G. Athearn (1986)

On the Santa Fe Trail, ed. Marc Simmons (1986)

True Tales of Old-Time Kansas and *More True Tales of Old-Time Kansas*, David Dary (1984, 1987)

The WPA Guide to 1930s Oklahoma, introd. essay by Angie Debo (1986)

The WPA Guide to 1930s Kansas, introd. by James R. Shortridge (1984)

The Last Cattle Drive, a novel by Robert Day (1983)

Sod-House Days: Letters from a Kansas Homesteader, 1877–78, Howard Ruede (1983)

The Cattle Guard: Its History and Lore, James F. Hoy (1982)

In Search of Canaan: Black Migration to Kansas, 1879–80, Robert G. Athearn (1978)

Farming the Dust Bowl: A First-Hand Account from Kansas, Lawrence Svobida (1986)

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Town Planning in Frontier America, John W. Reps (1981)

Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada, Notes on the Artists and Publishers, and a Union Catalog of Their Work, 1825–1925, John W. Reps (1984)

The Cherokee Strip Live Stock Association: Federal Regulation and the Cattleman's Last Frontier, William W. Savage, Jr. (1973)

University of Nebraska Press:

Black Elk Speaks, John Neihardt (new edition, 1979)

The Great Father, Francis Paul Prucha (1984; abridged edition, 1986). Award winning survey of American Indian policy.

The Journals of Lewis and Clark: Vol 1, *Atlas* (1983); Vol 2, *August 30, 1803–August 24, 1804* (1987), Gary Moulton, editor. Numerous awards.

Lewis and Clark among the Indians, James Ronda (1984)

Karl Bodmer's America (1984)

Mountain Men and Fur Traders of the Far West (1982) and *Trappers of the Far West* (1983), both edited by LeRoy R. Hafen, drawing upon the monumental *Mountain Men and Fur Trade of the Far West* published by the Arthur Clark Company.

Kit Carson: A Pattern for Heroes, Thelma S. Guild and Harvey L. Carter (1984)

The Chisholm Trail, Don Worcester (1980)

Solomon D. Butcher: Photographing the American Dream, John Carter (1985)

J. E. Stimson: Photographer of the West, Mark Junge (1985)

Martha Maxwell: Rocky Mountain Naturalist, Maxine Benson (1986)

The Gentle Tamers, Dee Brown (1981)

University of Nevada Press:

Bacon, Beans, and Galantines: Food and Foodways on the Western Mining Frontier, Joseph R. Conlin (1987)

Basque Sheepherders of the American West: A Photographic Documentary, photos by Richard H. Lane, text by William A. Douglass (1985)

The Fair but Frail: Prostitution in San Francisco, 1849–1900, Jacqueline Barnhart (1986)

Honor Dance: Native American Photographs, John Running (1985)

The Ignoble Conspiracy: Radicalism on Trial in Nevada, Sally Zanjani and Guy Louis Rocha (1986)

The Journals of Alfred Doten, 1849–1903 (3 vols), ed. Walter Van Tilburg Clark (1973)

Red Shirts and Leather Helmets: Volunteer Fire Fighting on the Comstock Lode, Steven R. Frady (1984)

Survival Arts of the Primitive Paiutes, Margaret Wheat (1967)

The University of New Mexico Press:

Violence in Lincoln County, 1869–1881, William A. Keleher (1957)

Foreigners in Their Native Land: Historical Roots of the Mexican Americans, ed. David J. Weber (1973)

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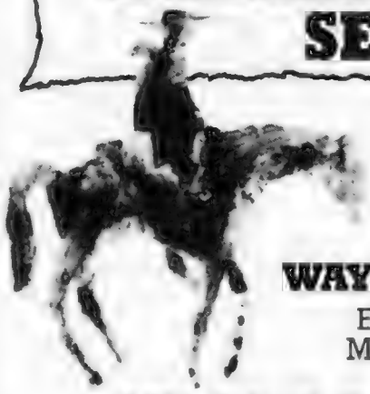

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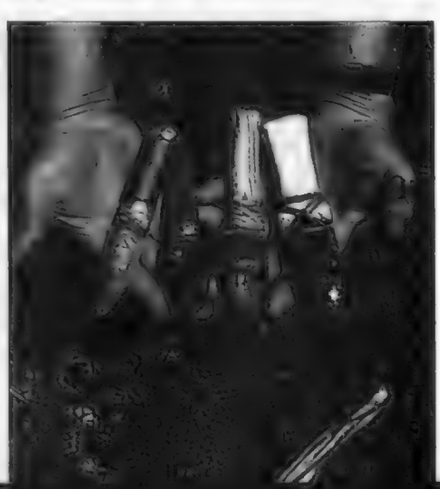

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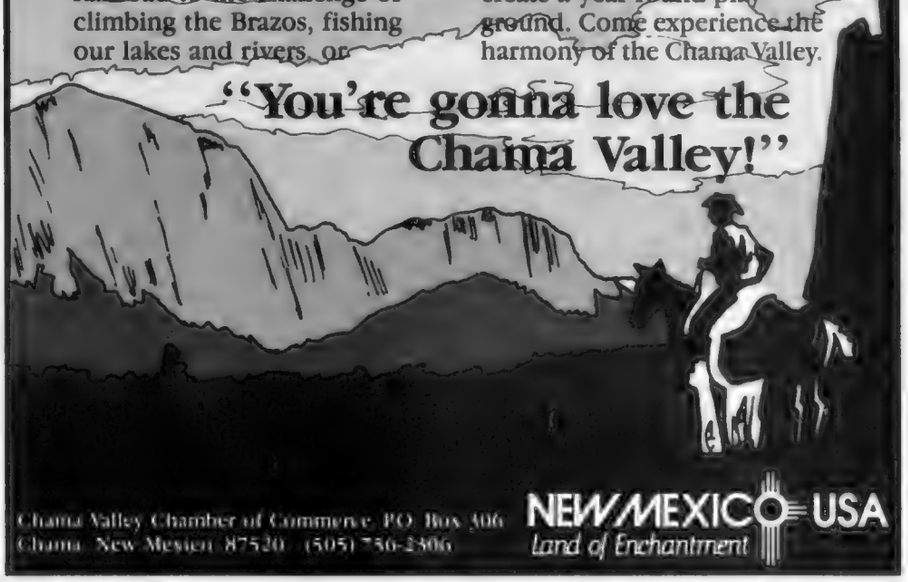

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The atmosphere on Explorer Class ships is relaxed, and dress is informal. The Great Rivers cruise runs May 18–October 21. During May and October, prices start from $1,199 per person, based on double occupancy. In June, July, August, and September, prices begin at $1,359. For more information, contact Exploration Cruise Lines, 1500 Metropolitan Park Building, Olive Way at Boren Avenue, Seattle, Washington 98101, (800) 426-0600 or (206) 624-8551.

PHOTO BY BOB AND IRA SPRING

SANTA FE TRAIL BUS TOUR. Retrace the route of countless prairie schooners that traveled along the Santa Fe Trail in the 1800s from Independence, Missouri, to Santa Fe, New Mexico, on a historical, guided bus tour August 7–16. The tour begins at Fort Osage, Missouri, near Independence, passes through Council Grove, Kansas, and later follows the Cimarron Route across the Cimarron Desert to Santa Fe. The tour returns via the Mountain Route, which traverses Raton Pass and drops into Colorado. Dr. Leo Oliva, a history professor at Fort Hays State University in Kansas, and Bonita Oliva will escort the tour and interpret the historical events that took place along the trail.

Some of the trip highlights include the Prairie Park Trail Ruts, Fort Union National Monument, Pecos National Monument, Taos Pueblo, and Bent's Old Fort National Monument. Interpretive programs will be held at many of the historic sites, including a talk by Marc Simmons, author of *Following the Santa Fe Trail*. Simmons's book and Ralph Hathaway's *My One-Half Mile of the Santa Fe Trail* are provided to all participants to be used as tour guides. Undergraduate or graduate college credit for the tour may be obtained through Fort Hays State University.

The tour is cosponsored by the Kansas State Historical Society, the Santa Fe Trail Center, the Kansas Heritage Center, and Fort Hays State University. Cost per person is $425. For those enrolling for college credit, the cost is $395 plus enrollment fees. Children under eighteen travel for $195, provided the child shares a double room with his parents. Transportation is by air-conditioned, restroom-equipped motorcoach, departing from and returning to Topeka, Kansas. The price covers hotel accommodations for eight nights (based on double occupancy), four lunches, three dinners, and all tips, taxes, admission fees, and service charges on included items. For reservations and further information contact Heritage Tours, P.O. Box 1, Woodston, Kansas 67675, (913) 994-6253.

WILDERNESS TREK THROUGH BAJA. Discover the natural wonders of the northern Pacific coast of Baja California, Mexico, this spring and summer on one of the two Pacific Coastal Wilderness Treks sponsored by the San Diego–based company Baja's Frontier Tours. Cool seaside camping on isolated, rarely visited beaches and four-wheel-drive trips down the coast via back roads introduce travelers to a little-seen aspect of Baja. The twelve-day tours depart May 18 and August 31 from San Diego.

The trip is made at a slow pace, allowing time to take in exotic flora like the Boojum of the Central Desert or watch the antics of shoreline creatures like tiny crabs and octopuses. The coastal region of Baja California remains relatively cool during the summer, similar to southern California's climate. Three nights are spent in hotels along the way, the others camping on the beach. Participants have plenty of opportunities to fish, hike, and swim as well as explore the countryside via four-wheel-drive vehicles. On the return journey to San Diego, travelers have a chance to enjoy the shoreside town of Ensenada.

The trip costs $995 per person for double occupancy and $1,095 per person for single occupancy. About twenty-five meals (including wine with dinner), hotel stops, and tents are included in the fee. A sleeping bag, pad, and ground cloth may be rented for $40, provided the fee is paid and the equipment reserved when the reservation is made. Insurance and about eight restaurant meals along the way are not included. Mexican fishing licenses are available at a nominal cost. Baja's Frontier Tours also offers popular whale-watching trips in the late winter along with other year-round tours. For more information, contact Baja's Frontier Tours, 2223 C Street, San Diego, California 92102, (619) 232-1600.

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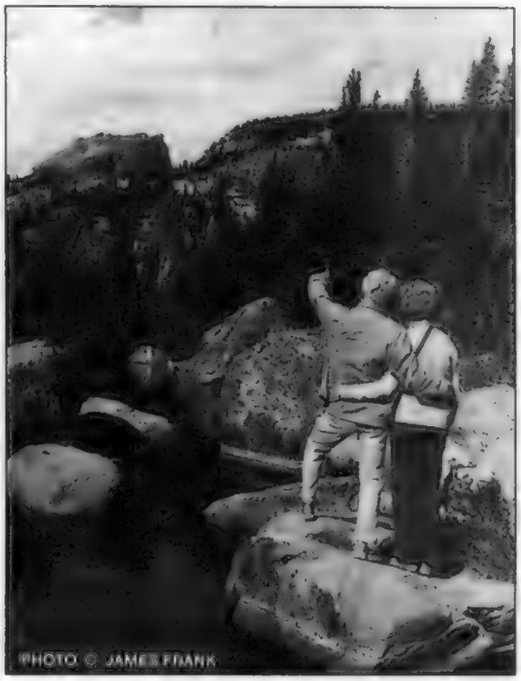

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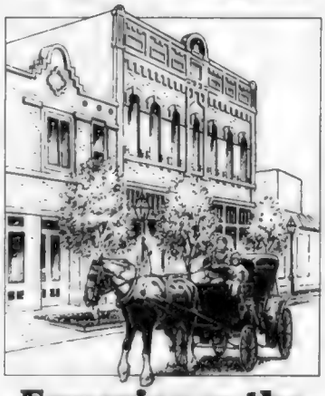

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8th Inf. Div. Airborne Ranger Cos. Viet-nam 75th Inf. (all): 1st, 2nd, 3rd, 21st, 24th, 61st, 62nd, 63rd, 64th, 65th, 66th & 4th. Cav. Divs.: 6th Cav. GP., 15th Cav. GP., 2nd, 3rd, 6th, 11th, 14th, 101st, 104th, 107th, 108th, 116th, 163rd ACR's. 6th Cav. BD.

10th Inf/Mtn. Div.: 15th, 16th, 19th, 20th, 21st, 23rd, 24th & 36th. ARMY CORPS: 1st, 2nd, 11th, 29th, 32nd, 33rd, 38th, 39th, 40th, 41st, 45th, 48th, 49th, 58th, 67th, INF BRIGADES. (A/B Units) 6th A.B., 9th A.B., 11th A/B Assault, 13th A.B., 17th A.B., 18th A.B./Corps, 21st, 82nd (all), 101st (all), 135th A.B., 173rd A/B RGT. 1/325 INF 501st, Inf. 502nd (skull), 503rd Inf/The Rock, 504th Red Devill.

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For years, Nance Whitehead used this saddle while working on the Menard, Texas, ranch that she and her husband, Gene, own and operate. Mrs. Whitehead got plenty of use out of the saddle while riding about attending to the quarter horses and thoroughbreds that the couple raise and race.

The saddle has been hanging in the Whitehead's barn for some time now, judging by the many cobwebs that festoon it. A relative of the Whitehead's, Bob Buchanan, was visiting the ranch when he snapped this photo. Now retired and doing free-lance photography for fun, Buchanan worked for the Eastman Kodak Company for thirty years.

Only the natural light coming down from skylights in the roof of the barn illuminates the saddle. Buchanan used a Mamiya 645 camera loaded with Tri-X pan film and set the exposure for one-eighth of a second at f-16 to record the work-worn saddle.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.

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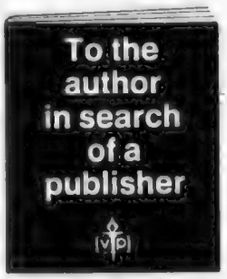

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WESTERN SNAPSHOTS YESTERDAY

Lined up in front of the home of German Bartlett at Coalhill, Arkansas, around 1903, the seven Bartlett brothers and their wives put on a solemn face as they pose for posterity at a family gathering. The family history of these stalwart pioneers goes back to the founding of the United States. The brothers' great-great-grandfather, Josiah Barttlett, signed the Declaration of Independence. His name appears in the upper right side of the signature block. The extra "t" was later dropped from "Barttlett."

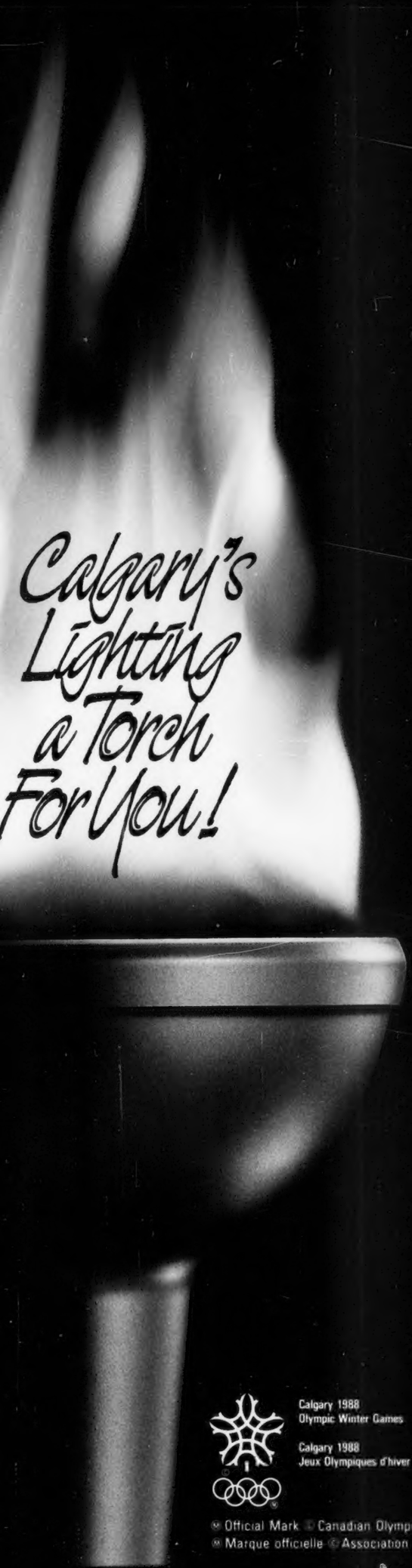
German was named after an ancestor who came from Germany. That name got him into trouble during World War I, when an angry mob beat him up and threatened to burn his home after war was declared. Making use of his speaking talent, German convinced the overzealous crowd that if he did have any sympathies with the German war effort, he certainly would not be foolish enough to use the name "German." Swayed by his speech, the mob dispersed.

In the center of the photograph, German sits with his wife, Jennie, standing behind him, one hand on his chair. German was not what you would call a romantic fellow—he once said that in their entire married life, he kissed Jennie seven times. All of the brothers were considered exceptionally tall and attributed their great height to their Cherokee Indian mother.

German built the spacious house in the background in 1897–98, living there until 1939 before moving west to live with his son in Idabel, Oklahoma. Along with farming and raising livestock, he also did some preaching as a Free-Will Baptist, though he never accepted any payment for his ministry. Once, German was persuaded to take a sack of grain as a gift for his service. On the way home with the grain, his buggy axle broke, and German swore that he would never accept such gifts again.

Dr. Jon Allen, pastor of Whispering Lakes Community Church in Ontario, California, contributed this Western reminiscence of his great-grandfather German Bartlett.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.



"Hey, America. Ask a Calgarian to change a dollar, and you'll get five quarters. And a dime"*

The exchange rate means you get almost a vacation-and-a-half. And Calgary is the place to go!

WHERE IN HECK IS CALGARY? Not in heck at all. It's in Alberta, just above Montana. You can fly to our international airport or drive in. Once you cross the border, distances are shorter, because our speed limits are higher.

AREN'T YOU THE GUYS WHO INVENTED COLD? Rumor has it that we only have two seasons: winter and hockey. Actually, our summers average a delightful 73°. And even in winter, warm westerly winds (called chinooks) defrost the city. A chinook once raised the temperature 93° in one day!

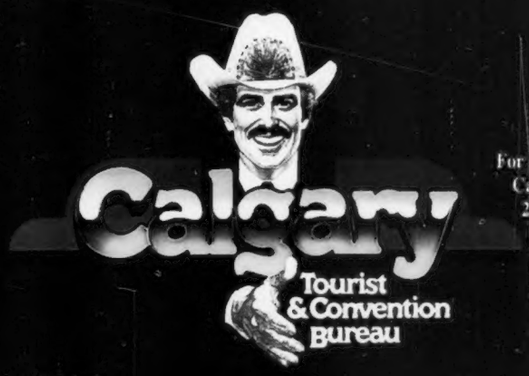
THE WILD WEST. We've got the world's largest rodeo, the Calgary Stampede, every July. Lots of rootin' and tootin' (no shootin', except with cameras). The wild world too – an extraordinary zoo and dinosaur park, with over a thousand animals.

THE STYLED WEST. It's easier to buy Italian leather shoes than snow shoes in Calgary. Shopping is great – that exchange rate sure helps.

THE MILD WEST. Golf our impressive mountain courses. Drive to the world-famous Canadian Rockies. Dine off fine china or dine in Chinatown. See the Calgary Philharmonic. Visit the theatre. See the all-new Olympic facilities. You won't run out of things to do.

Calgary is a safe, clean city. An adventure destination awaiting your arrival. Make it your destination soon.

*Based on exchange rate at time of printing.



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Located at the quiet intersection of spectacular Flathead Lake and the Flathead River, the magnificent setting of Eagle Bend is unparalleled in natural beauty. We're just minutes away from the resort community of Bigfork in northwestern Montana and an hour from the rugged beauty of Glacier National Park. With skiing, fishing, hunting, sailing, tennis and golfing, the area is a recreation paradise year 'round.

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